বঙ্গীয় সাহিত্য পরিষদ
কলিকাতা, বঙ্গ বিভাগ
পরিষদ : ৪৫

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Karnatak University,
Dharwad

A. K. Agarwal
Registrar

বিশ্বেশ্বর চট্টোপাধ্যায় স্মৃতি
১৯৯৩

সাহিত্য পরিষদ

সিদ্ধেশ্বর চট্টোপাধ্যায় সংগ্রহ
১৯৯৩

VAKROKTI-JĪVITA

OF

KUNTAKA

সিদ্ধেশ্বর চট্টোপাধ্যায় সংগ্রহ
১৯৯৩

श्रीराजानककुन्तकविरचितं

व क्रो क्ति जी वि त म्

डा॥ के. कृष्णमूर्ति इत्यनेन परिशोधितम्
स्वरचिताङ्गलभाषानुवादेन टिप्पण्यादिना च समेतम्।

धारवाडनगरे
कर्नाटक-विश्वविद्यालयेन प्रकटितम्
१९७७

THE
VAKROKTI-JĪVITA
OF
KUNTAKA

Critically edited with Variants,
Introduction and English translation

BY

DR. K. KRISHNAMOORTHY
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KARNATAK UNIVERSITY, DHARWAD
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PREFACE

This publication is a result of the kind and generous encouragement of Sanskrit research by the Karnatak University.

It was casually mentioned by Prof. A. K. Warder, when he visited this Department in 1974 that he saw at Jaisalmer fragments of a palm-leaf manuscript of this work extending even to the résumé portion of the text edited by the late Dr. S. K. De. Meanwhile, the newly printed catalogue of manuscripts at Jaisalmer published by the L. D. Institute of Indology, Ahmedabad, reached my hands, which confirmed the existence of the said manuscript, though it was not entered in the first edition of the Jaisalmer catalogue edited by C. D. Dalal. Thanks to the untiring efforts of Shri K. S. Deshpande, our University Librarian, we could contact the Librarian of the Gujarat University, Shri Purushottambhai Patel, who gladly shouldered the responsibility of providing a photo-artist and making arrangements for the journey to Jaisalmer by two of my beloved and esteemed colleagues, Dr. B. R. Modak and Dr. D. N. Shanbhag. The access to the manuscript was made possible by the kind help of Shri Sumermal Jain and Shri Manmal Jain at Jaisalmer. I am extremely thankful to all these individuals and institutions. Besides a few stray fragment leaves of the palm-leaf manuscript not utilised for De's edition (vide collection of Jinabhadra in the Fort-Bada Bhandar, New Catalogue of Sanskrit and Prakrit manuscripts Jaisalmer collection, p. 138), there was also a paper transcript of the work actually supplied to De for his second edition. Both these were properly photographed by Sevantibhai Thakur of Ahmedabad; their specimens are reproduced at the beginning of this edition.

A transcript of the Madras manuscript (last two chapters only) used by De was obtained by the kind courtesy of the Adyar Library and Research Centre, Madras (No. TR 398). By collating this with the newly secured Jaisalmer folios with the help of Shri Vidvan M. C. Dixit of this Department, it was possible to arrive at a kind of readable text of much of the résumé portion in De. A comparison of some of the extracts of this work included in the *Kalpalatā-*

viveka (published by L. D. Institute) also came handy in arriving at a definitive text for the first time. With this triple advantage, even the hopelessly corrupt readings of the Madras manuscript could be made to yield some sense. A collation with the very good paper-manuscript from Jaisalmer (No. 379, Catalogue of Sanskrit and Prakrit manuscript Jaisalmer Collection, Ahmedabad 1972, p. 217) yielded considerable good readings even in the first and second chapters.

Even before fixing the text for this edition, I had published in the Karnatak University Journal a part of the English translation of this work (based on De's second edition). It has been duly revised and the remaining translation newly written for this edition. Dr. B. R. Modak was of great assistance to me in completing this difficult work in a short time.

Professor N. Ranganatha Sharma of Bangalore has laid me under obligation by scrutinising the collated copy of the text and suggesting some valuable emendations. I am indebted to Dr. V. M. Kulkarni of Bombay for giving me correct readings of several Prakrit passages referred to him. I am thankful to them and to Sri C. S. Kanavi, Director of Publications, for his personal interest at all stages in bringing out this work.

In the course of seeing the book through the press, I have been assisted by all my colleagues including Shri M. B. Paraddi. Despite our best care and the excellent printing by the Sharada Press, it is noticed that a few misprints have crept in; they are listed in the Errata given at the end. However, most of the misprints (without an errata) in De's edition have been corrected here.

I shall be thankful to scholars for any suggestions they might make towards the further improvement of this book.

November, 1977. K. KRISHNAMOORTHY

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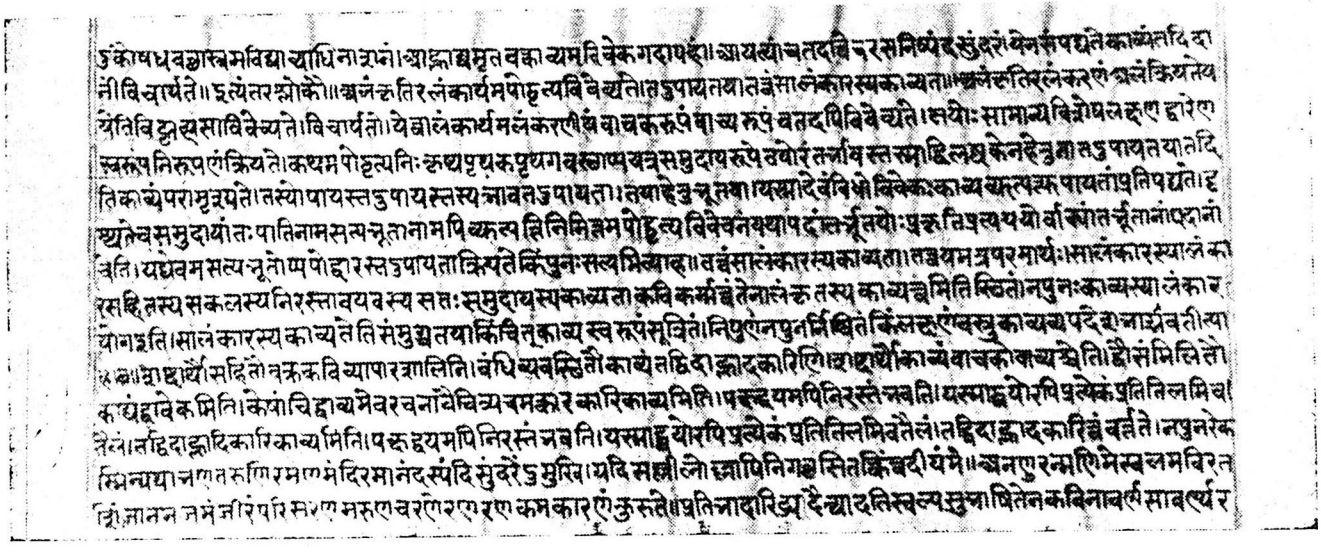
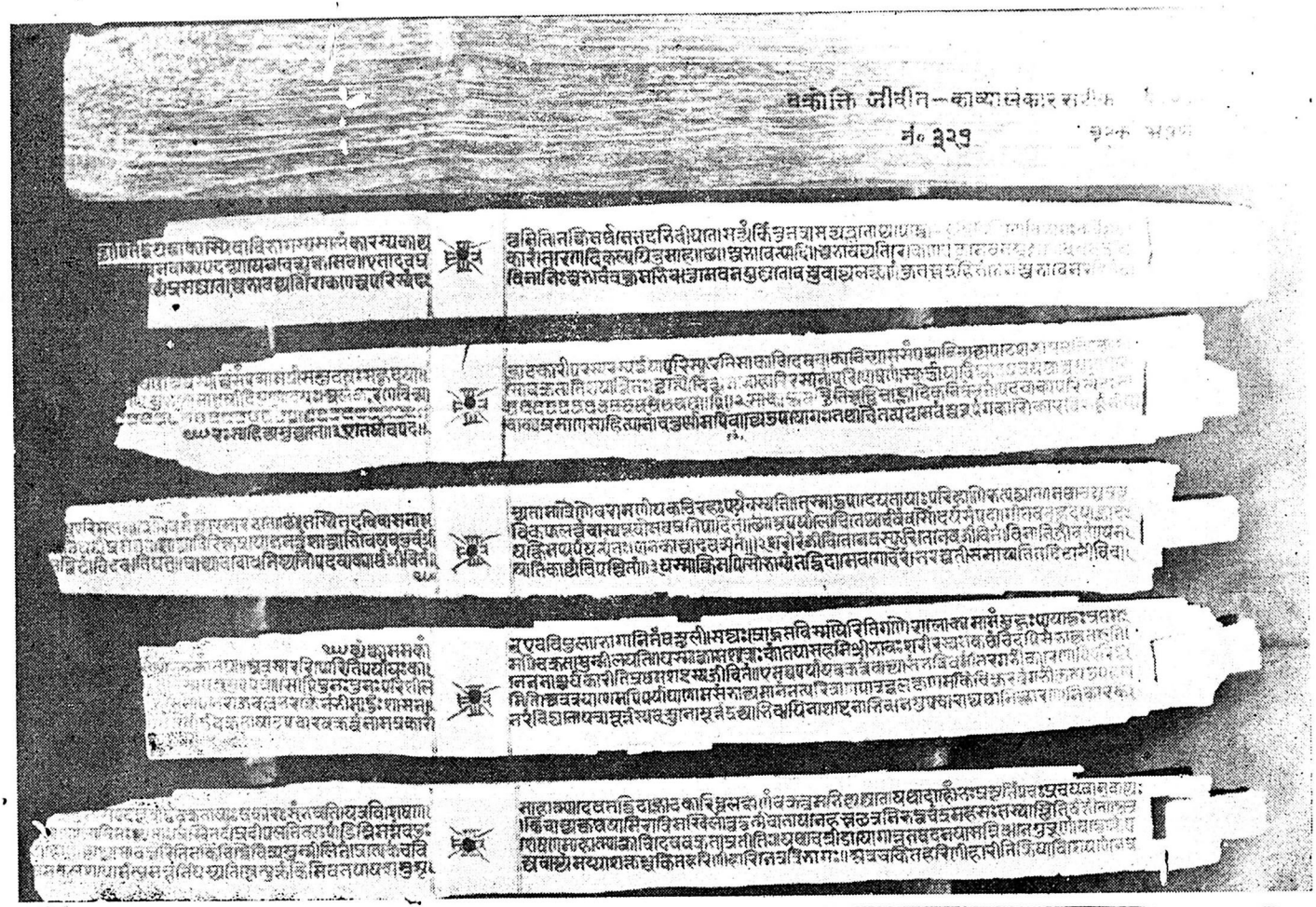
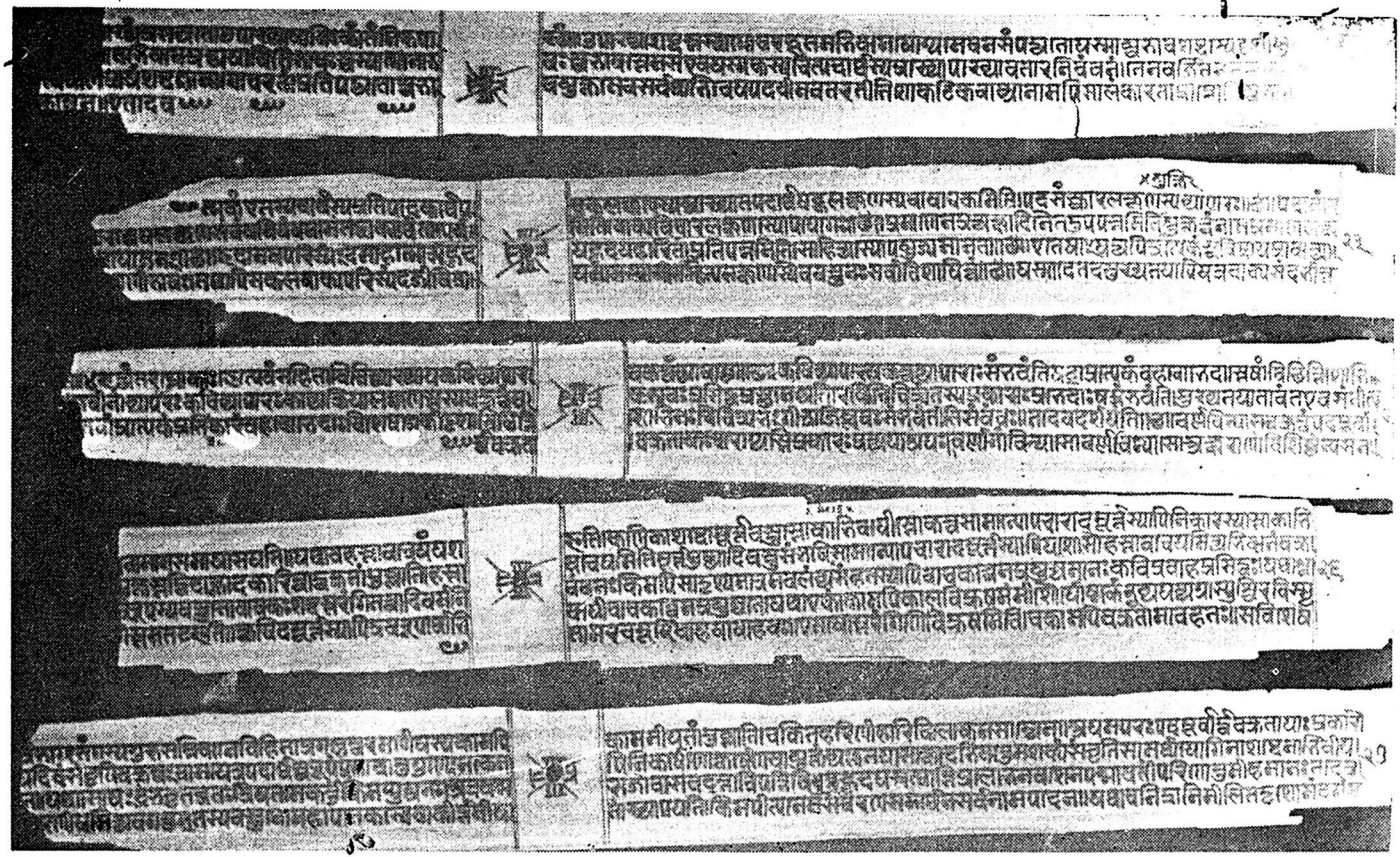
Facsimile of Jaisalmer paper transcript

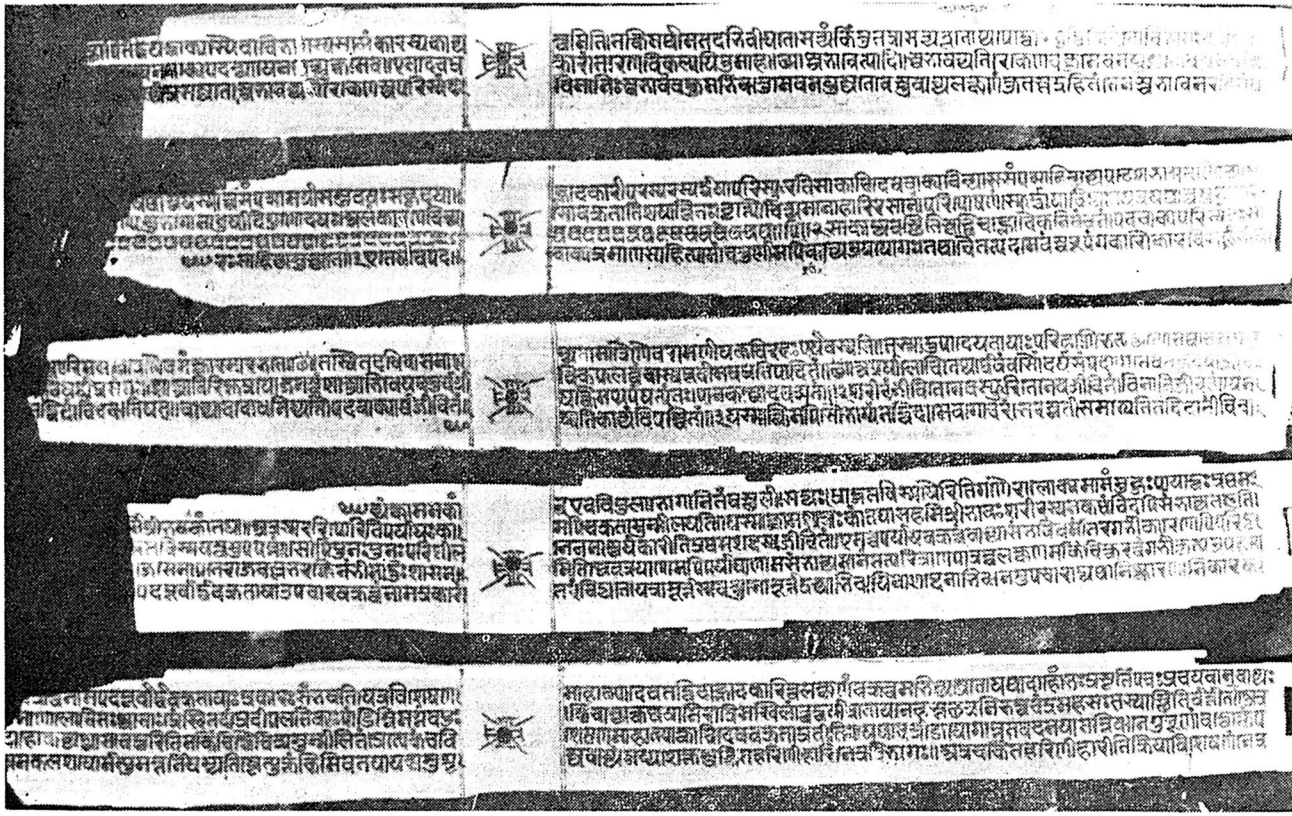


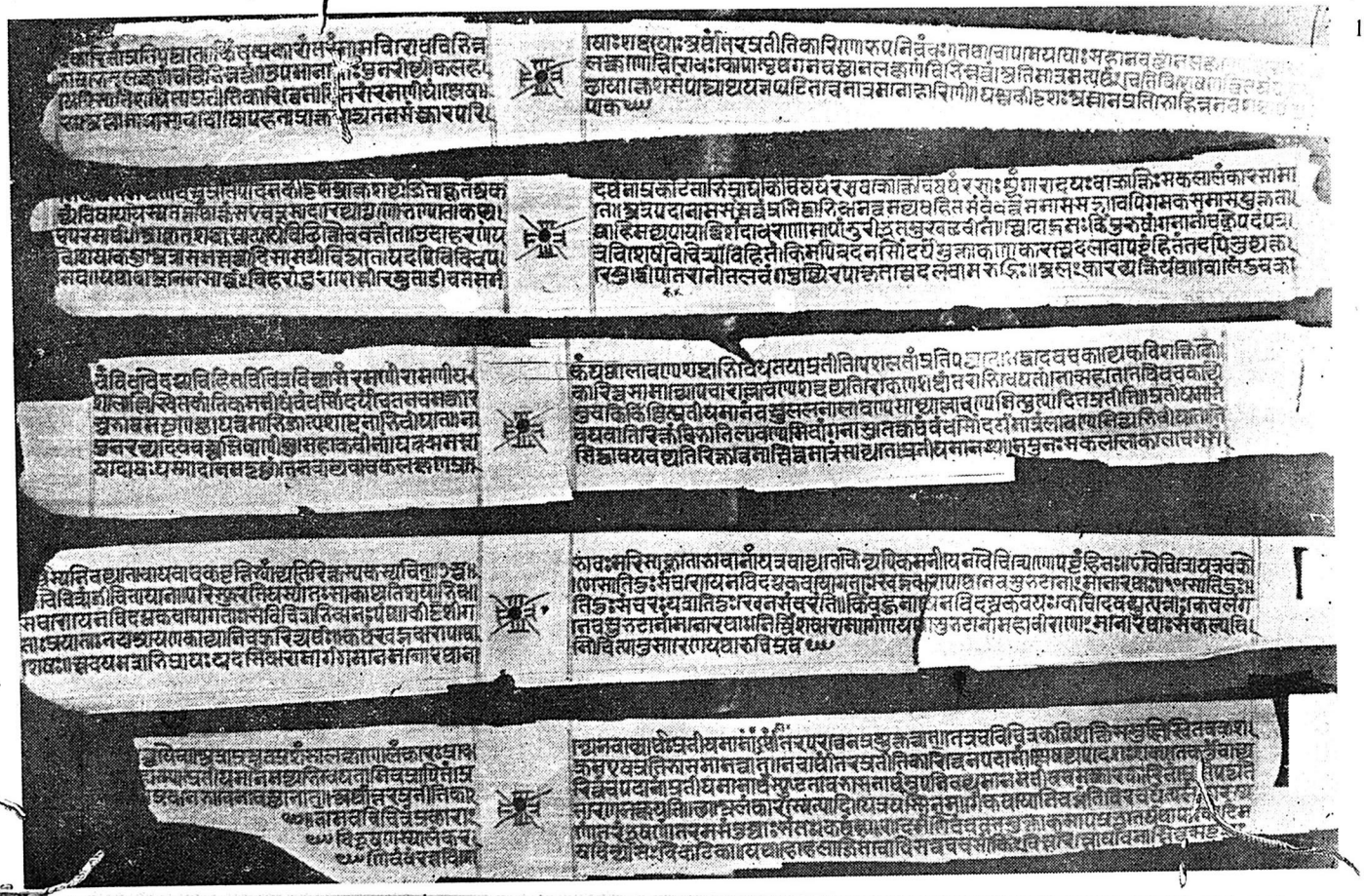
Facsimile of Jaisalmer paper transcript

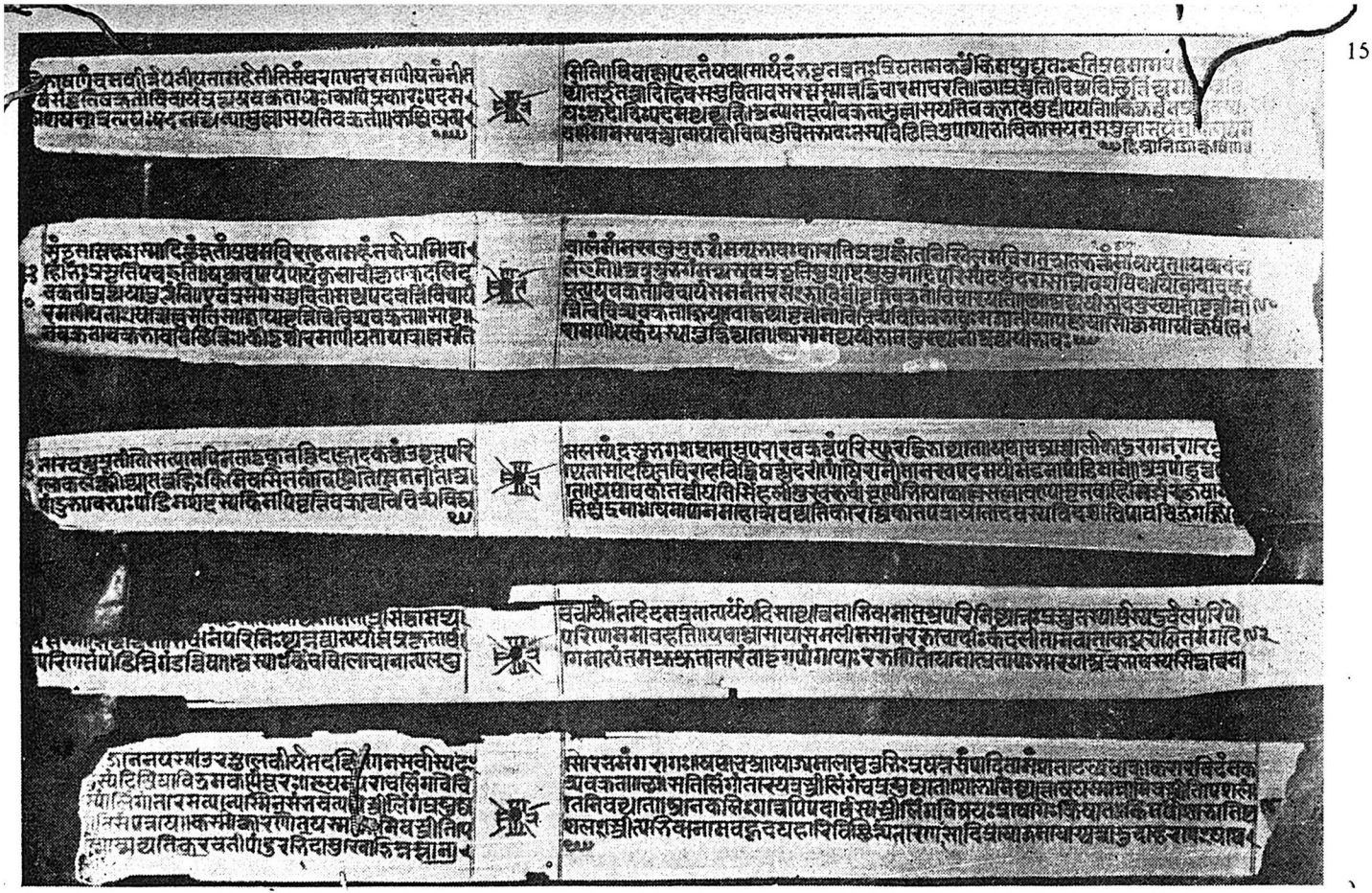
Facsimiles of Jaisalmer Palm-leaf Mss. fragments

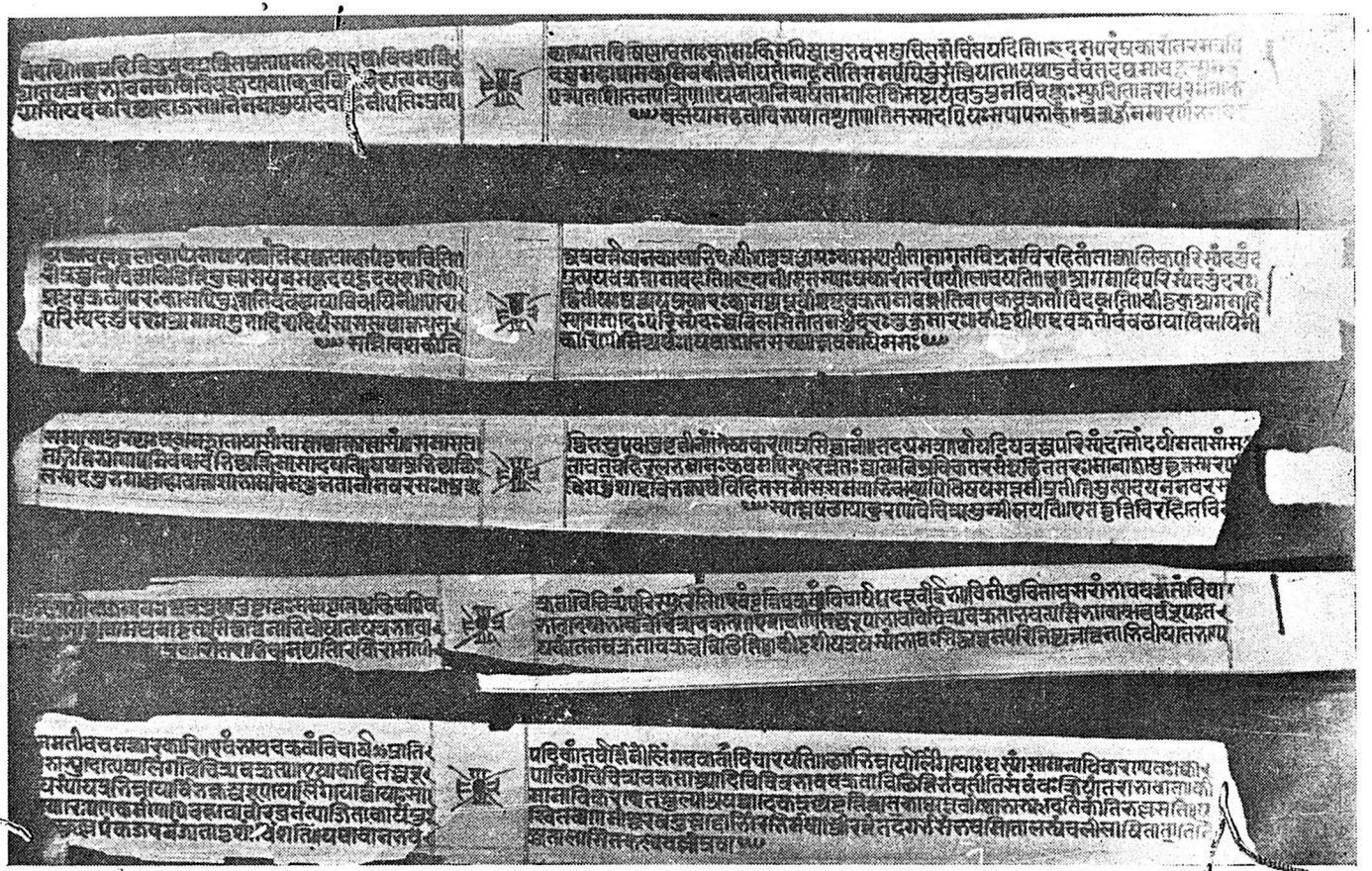


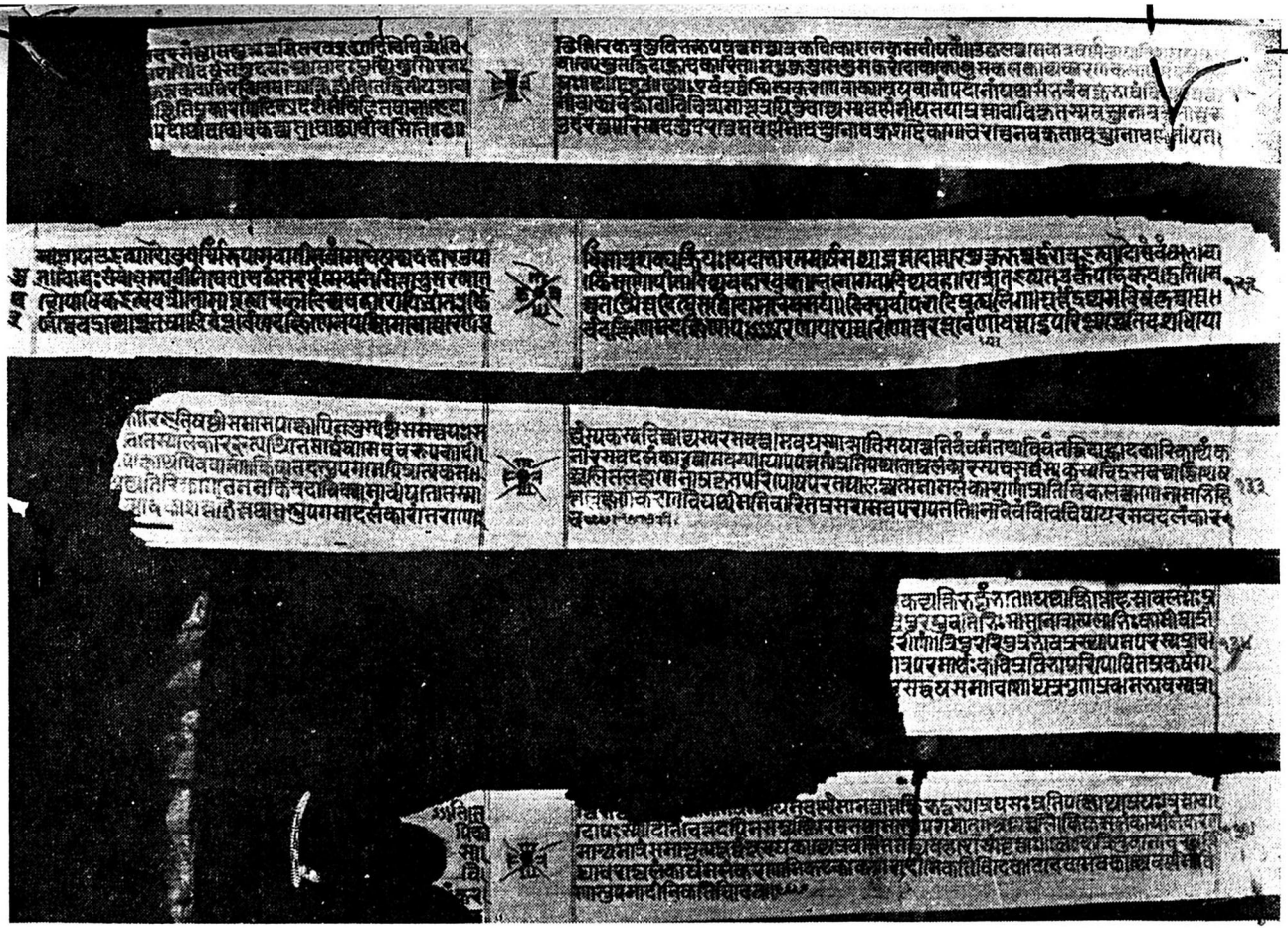


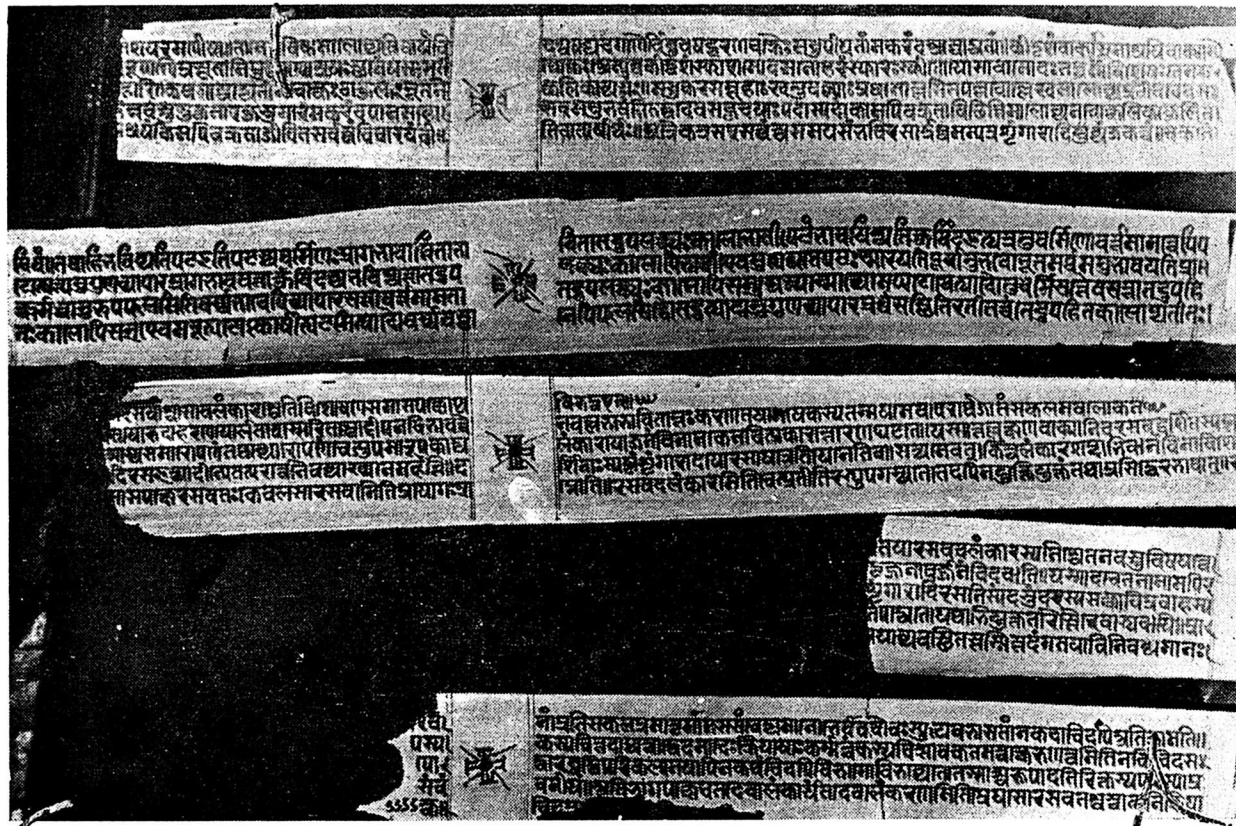


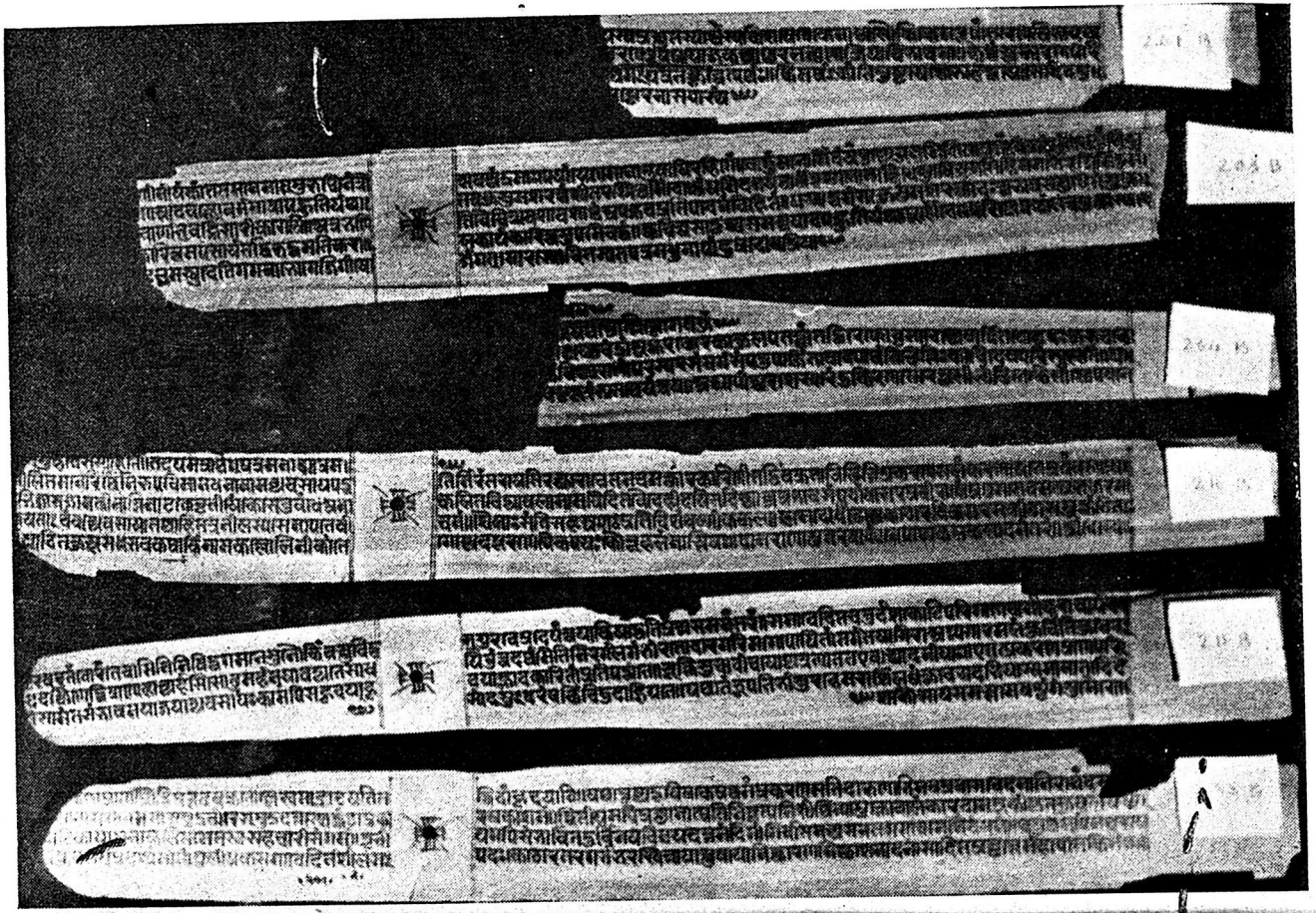


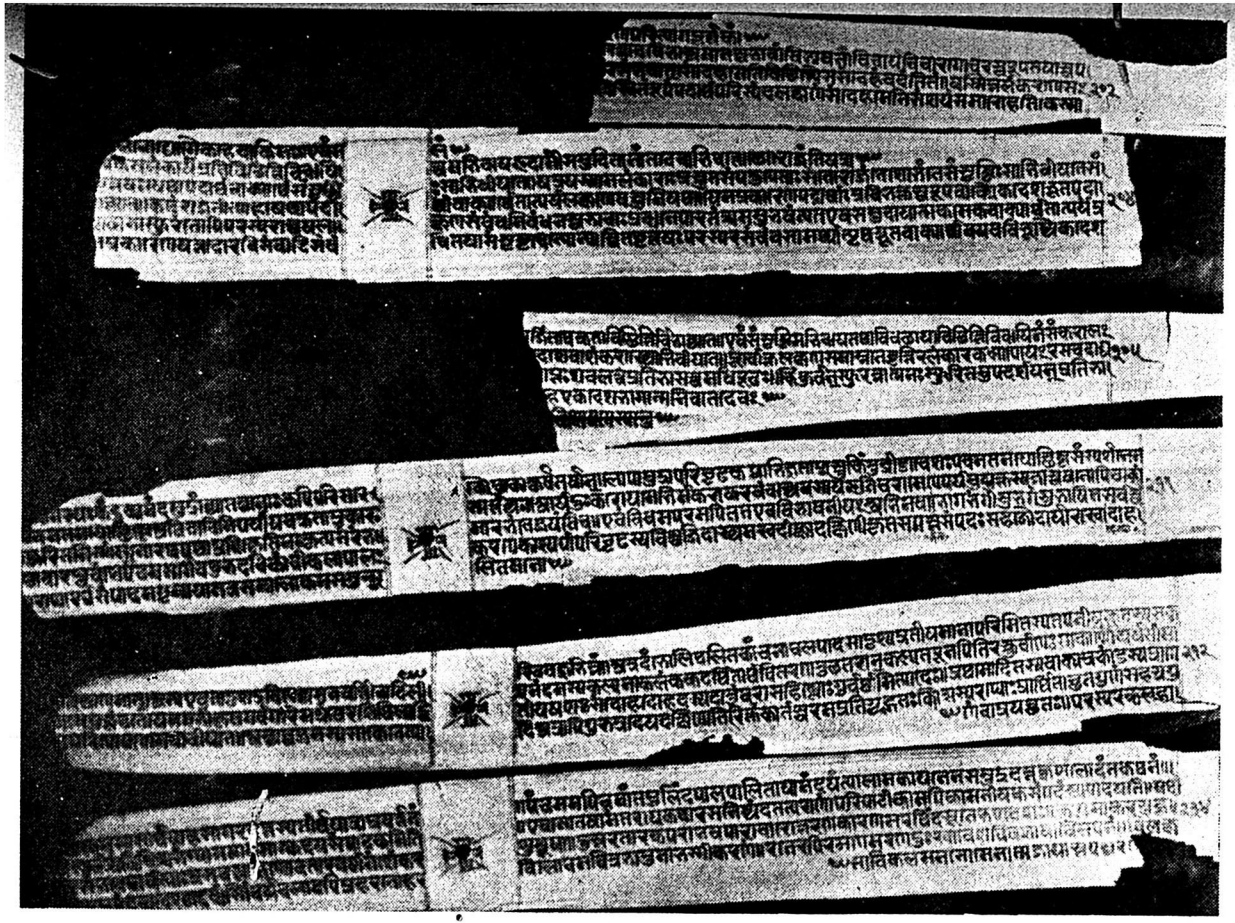


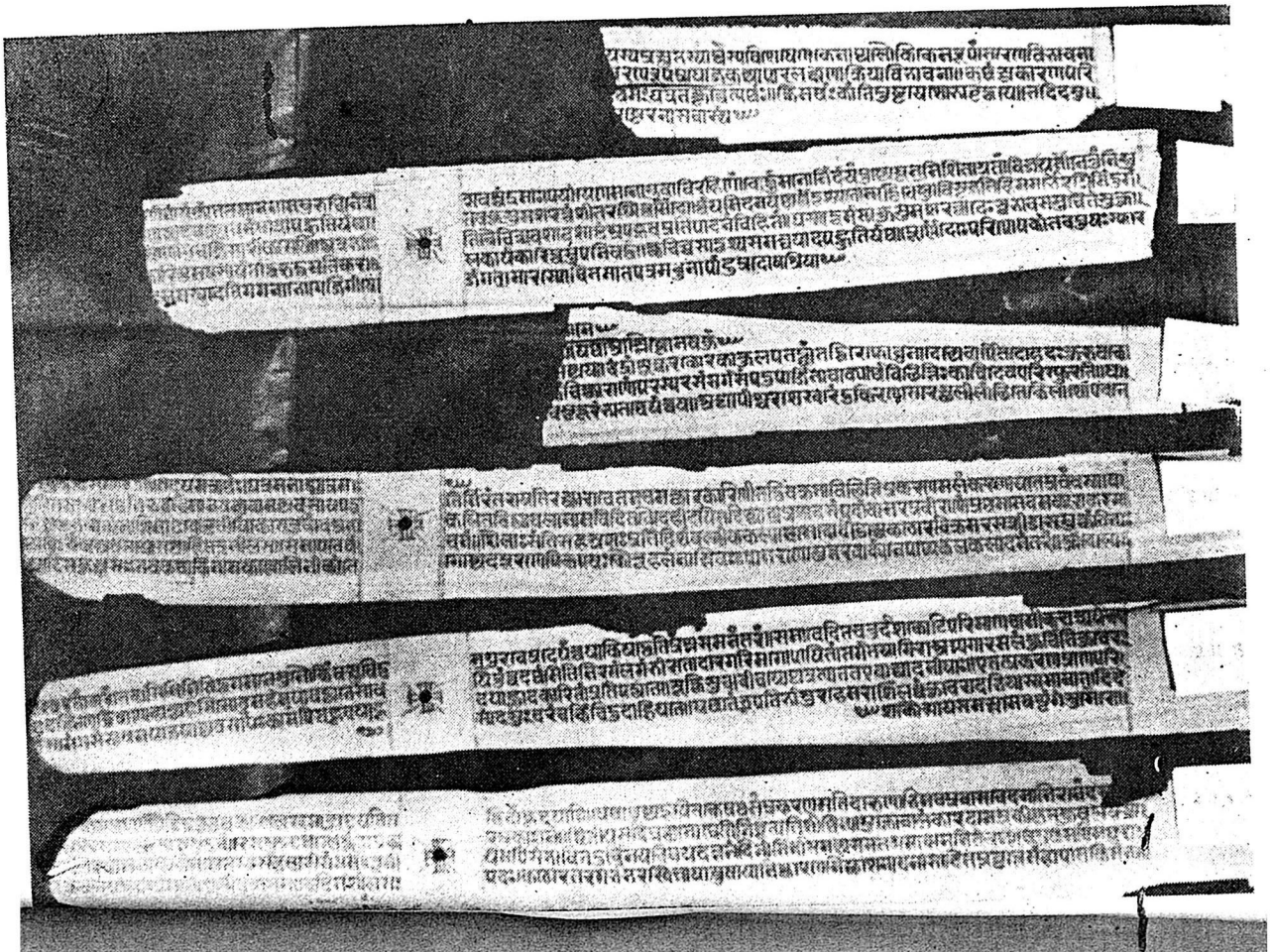












INTRODUCTION

THE TEXT OF THE VAKROKTIJĪVITA:

It was Dr. S. K. De, the doyen of modern scholars on Indian Poetics, who first published a fragmentary edition of the first two chapters in 1923 of this epoch-making work on the basis of two transcripts (of an incomplete original) he obtained from the Govt. Manuscripts Library, Madras. Such stalwart pandits as S. K. Ramanatha Shastri, Ananta Krishna Shastri and Ramakrishna Kavi were associated with the work of transcribing; and yet the edition was far from satisfactory. The pity was that the original Malayalam palm-leaf Manuscript had been irrecoverably lost.

Then in 1923, C. D. Dalal announced another Ms. of the *Vakroktijīvita* in the *Catalogue of Mss. in Jaina Bhandars at Jesalmere* (GOS, No. XXI., pp. 62, 25) a transcript of which was obtained with great difficulty by Dr. De. This was also incomplete, but more satisfactory in the preservation of the text. After collating the two transcripts, De issued his second revised and enlarged edition of the work in 1928 which was substantially different from the first edition. It covered part of the III Chapter also and gave a résumé of the rest of the text extending up to IV chapter on the basis of the Madras Manuscript. Though this text was satisfactory up to the point where the Jaisalmer transcript broke off, ther ésumé on the rest of the portion was not, as De himself admitted, because the Madras transcript was too corrupt to fix the text. De also had afterthoughts regarding several readings, which he suggested in an appendix to the second edition.

But the third edition of the same issued in 1961 by Firma K. L. Mukhopadhyay, Calcutta, is such a mechanical reprint of the 1928 edition that the suggestions noted in the appendix of the 1928 edition are also not fully carried out[1] and it contains several misprints though there is no errata.

---

[1] e.g. p. 46, line 8, printed as सौन्दर्यासम्भवात् while the emendation suggested on p. 26 of II Edn. is सौन्दर्यसम्भवात्; p. 112, line 1, पत्रायते instead of पत्राय्यते; p. 117, line 14, उद्धुरता धारणलक्षणक्रिया instead of उद्धुरताधारणलक्षणक्रिया as suggested on p. 263 and p, 264 of II edition.

Reviewing in detail the 1928 edition, Prof. S. Kuppuswami Sastri wrote in 1929 how it was he that discovered this text through a peripatetic party and announced its discovery in 1920 in his *Report on the working of the Peripatetic party of the Govt. Oriental Mss. Library* during the Triennium 1916–17 to 1918–19. His remarks on De's revised edition deserve quotation:—

> Numerous as are the errors which happen to disfigure this publication and no less numerous as are the textual problems that are left unsolved, a special mead of praise is due to Dr. De for having made available in print, for the first time, the contents of the rare, valuable and difficult work, *Vakroktijīvita* which is the oldest standard classic of the Vakrokti school in Sanskrit Poetics.
>
> Those who have studied well the *Dhvanyāloka* and *Locana* are apt to feel disappointed in a very disagreeable way, on perusing pages *Xlii* and *Xliii* of the Introduction. In bringing Ānandavardhana's *dhvani* under *upacāravakratā*, Kuntaka certainly adopts *bhaktivāda* in the sense that *bhakti* or *lakṣaṇā* or *guṇavṛtti* is sufficient to account for all cases of *dhvani* and that a distinct *vṛtti* known as Vyañjanā need not be recognised. Bhāmaha, Daṇḍin, Vāmana and Udbhaṭa who would bring *dhvani* under *alaṅkāra* are not *bhākta-vādins*. Evidently, De is misled by the ambiguity of the word *bhākta* and confounds this word as sometimes used in the sense of 'an element of secondary importance' with the same word which is used by Ānandavardhana in the sense of 'something associated with the second significatory power called *lakṣaṇā* or *guṇavṛtti*. Again, *bhāktavāda* does not take several forms, as De seems to imagine. In the concluding *Kārikās* of the first *Uddyota* of Dhvanyāloka and in the *vṛtti* and *Locana* relating thereto *bhāktavāda* is adversely reviewed through the well-known Śāstraic device of *vikalpya-dūṣaṇa*. It is indeed amusing that De wholly misses the meaning of this portion of the *Dhvanyāloka* and *Locana* and inflicts upon his readers, not only in the first edition but also in the revised edition the painful task of attempting to construe the subjoined baffling clause appearing at pages *Xlii* and *Xliii* of the Introduction:—

"but which (bhaktivāda) takes several forms, as Abhinava points out, according as the *tādātmya* or *tādrūpya*, *lakṣaṇa* or *upalakṣaṇa* of the *lakṣaṇā* or indication is posited with reference to the function of Vyañjanā or suggestion[1]"

Prof. Kuppaswami Sastri also, as a *sahṛdaya*, demurs to the meaningless reading of some literary illustrations such as 'āpīḍalobhād....' (p. 193, loc. cit). and proposes happier emendations.[1] As our text in this edition shows (p. 188), the happy conjecture of the learned professor has been confirmed by the testimony of *Kalpalatāviveka*, recently published. The pity of it is all the more that the third edition of 1961 retains these and all other mistakes of the second edition in tact.

Then, in 1955, another edition of *Vakroktijīvita* with Hindi translation was brought out under the editorship of Dr. Nagendra of Delhi University with notes by Acharya Viśveśvar. Though the latter claims to have corrected several errors in De, the editors have not used any other Ms. material and they have added their own quota of misprints. Their conjectural emendations have been denounced in a subsequent Hindi edition of the *Vakroktijīvita* issued by Shree Radhe-shyam Mishra in 1967 and published in the Chowkhamba Sanskrit Series, Benares as No. 180. Here again, no attempt has been made to consult afresh the Ms. material and De's readings are copied without hesitation. Hence, even today, the state of the *Vakroktijīvita* text may be said to be as bad as it first was in 1928, especially in the portions covered in the Résumé.[2]

Since 1943 when I studied this work as a text-book for my M.A. Degree with the late Prof. N. Sivarama Sastri of Mysore, I have been engaged in the study of this work; and noting improved readings whenever I got some evidence in the course of my studies. But these were few and would not allow me to think of any edition. I got a transcript from the Adyar Library, Madras, of the III and IV chapters and re-read it with care; which yielded some happy results. But when I got from Jaisalmer Bhandar, the photo-stats

[1] Journal of Oriental Research, Madras, 1929, pp. 102-105.

[2] Cf. the remark by Prof. Ernest Bender while reviewing the 1961 edition in JAOS, 1963, p. 280:—"Though the text is imperfect, the work is important".

of a few broken leaves of a new Ms. of *Vakroktijīvita*, not used for the transcript supplied to De, and covering a major portion of his résumé (some facsimiles of these are given at the beginning), I laboured hard to read them and correct the scribal mistakes occurring in the Madras Ms. Then my close study of the anonymous *Kalpalatāviveka* published in 1968 by the Lalbhai Dalpatbhai Bharatiya Sanskriti Vidyamandira, Ahmedabad, yielded about a hundred *pratīkas* of the *Vakroktijīvita* mostly relating to chapter III and authentically explained. These also related to the résumé portion of De, and I once again carried out all the corrections possible in my Madras transcript in the light of these. My re-reading of well-known anthologies and *Alaṅkāra-mahodadhi* of Narendraprabha-Sūri and Hemacandra's *Kāvyānuśāsana* helped me to reconstruct the right reading of some more illustrative verses. The learned editors of these works have not noted any of these references to *Vakroktijīvita* because of the inadequate nature of De's résumé available to them. When all these authenticated corrections were carried out, very few misreadings of a serious nature remained; and I used my imagination in emending them with minimal verbal changes (which have been shown in brackets) and got it approved by two eminent traditional pandits, viz. Vidvan N. Ranganatha Sharma of Bangalore and Vidvan Martanda Dikshit of Dharwar. The text of a readable and meaningful text lies in its admitting a cogent translation. Hence I have laboured to give in this edition not only a complete and pure text of the Vakroktijīvita as far as possible today, but also a complete English translation of the same. For the earlier portion up to the beginning of the III chapter too, I was fortunate enough to secure from Jaisalmer a second transcript of the one supplied to De and I have given substantially the readings confirmed by it. The variants in De's edition are indicated in footnotes. But for the résumé portion, I have not given any indication in detail of the scribal errors in the Madras transcript because that would take a volume and would not be of any help to general students or scholars. I have only indicated briefly the new sources of my readings whenever they were substantial in my opinion. It will be seen that this new edition has rescued from oblivion the major part of the *Vakroktijīvita* for the first time. It was presumed so long, because of the misplaced palm-leaf pages in the Madras Ms. that the original work extended far

beyond the portion now available. The absence of a colophon too supported this presumption. But now that the misplacement has been rectified, the truth seems to be that the logical conclusion has already been reached, since all the topics proposed to be covered have been virtually exhausted; and the work may not have contained much more textual material except perhaps some closing verse or verses and the colophon.

NAME OF THE AUTHOR:—In all the three colophons in the Madras Ms. the name given is 'Kuntalaka'. This is the form in which Kuntaka is quoted by Aruṇagirinātha in his commentary, *Prakāśikā*, on the Raghuvaṁśa under II. 48:—

> यत्तु अत्र कुन्तलकः, "प्रजानाथपदं धेन्वरक्षणमसंभाव्यमित्यभिप्रेत्य प्रयुक्तम्। यतः प्रत्यक्षविपद्यमानप्राणिपरित्राणविमुखस्य जीवतस्तवानेन न्यायेन कदाचिदपि प्रजारक्षणं न संभाव्यत इति प्रमाणोपपन्नम्। 'प्रमाणवत्त्वादायातः प्रवाहः केन वार्यते' इत्युक्तवान्"। तत्प्रकृतापरामर्श इति मन्तव्यम्। यतो धेनुरेव सिंहरूपेण ब्रवीति। तस्याश्च परीक्षितुकामाया रक्षणस्यैवासंभाव्यता वक्तुमुचिता। न त्वरक्षणस्य। परमार्थवचनस्य परीक्षाविरोधित्वादित्यलम्। यदपि तेन 'अलं महीपाल' इत्यादौ आमन्त्रणस्यासंभाव्यार्थगर्भीकार उक्तः, तदप्यनुपयोगि द्रष्टव्यम्।[1]

The reference here clearly is to comments on illustrative verses 40 and 41 in the II chapter (p. 90-91 in this edition). Dr. De writes in note 7, p. *ii* (Introduction):—

> "In his commentary on *Raghu°*, he (Aruṇācalanātha) *does not* directly mention or quote from Kuntaka."

The extract given above clearly shows how De's statement is a downright error.

The same Aruṇagirinātha in his commentary on *Kumārasambhava*[2] has quoted *Vakroktijīvita* I. 35 twice. The printed edition reads '*Uktaṁ ca Kuntakena*' and '*yadāha Kuntakācāryaḥ*'. One has to make sure whether all the Kerala Mss. read uniformly the name as 'Kuntaka' since the Raghuvaṁśa commentary uses the alternate form 'Kuntalaka'. In any case, this form has to be ignor-

[1] Raghuvaṁśa with Prakāśikā of Aruṇagirinātha, edited by K. Achyuta Poduval, Sanskrit College, Tripunithura (Kerala State), 1964, p. 105.

[2] Trivandrum Sanskrit Series, ed. T. Ganapati Sastri, Vol. I., 1913, pp. 10-11.

ed and 'Kuntaka' must be assumed as the correct form because of the overwhelming testimony of writers like Mahimabhaṭṭa, Hemacandra, Māṇikyacandra, Someśvara, Vidyādhara, Bhaṭṭa Gopāla, Tripurāri etc. which have been noted already by earlier scholars.[1]

NAME OF THE WORK: Most of the writers mentioned above refer to Kuntaka as *Vakrokti-jīvita-kāra* also. The colophons of our extant Mss. also attest this name, along with the sub-title *Kāvyālaṅkāra*. But in the second *Kārikā* as well as the *Vṛtti* thereon, the author states that the title of his work is 'alaṅkāra', i.e., Kāvyālaṅkāra. But this need not rule out the posibility of his having designated his work specifically as *Vakrokti-jīvita* since we read in Kārikā I. 42:

विचित्रो यत्र वक्रोक्तिर्वैचित्र्यं जीवितायते

containing both the elements of the compound word in question, though in the context of *vicitra-mārga*. We also know that the colophons of several Mss. of the *Dhvanyāloka* too describe it as *Kāvyālaṅkāra* only. It appears thus that *Kāvyālaṅkāra* was the general title of all works on poetics and the specific title could be a different descriptive term. We may be pretty certain in view of several citations that *Vakrokti-jīvita* was the specific title given to his work by our author.

KUNTAKA'S DATE AND PROVINCE: Kuntaka has quoted profusely from Rājaśekhara's works and Ānandavardhana's *Dhvanyāloka*, indicating that he is later than 900 A.D. He has not quoted from any work of Abhinavagupta whose literary activity extended between 980 A.D. to 1020 A.D. But he is severely criticised by Mahimabhaṭṭa of the 11th century. This narrows down the date of Kuntaka's *Vakrokti-jīvita* to about 950 A.D. All modern scholars are agreed that Kuntaka must have been a Kashmirian, judging by the earliest references to him by Kashmirian literary theorists.

WAS ABHINAVAGUPTA ACQUAINTED WITH THE VAKROKTI-JĪVITA?

This indeed has become a subject of controversy among modern scholars. Dr. A. Sankaran was the first to trace two important passages, one from the *Locana* and one from the *Abhinavabhāratī*

[1]See De's 1961 edn. of *Vakroktijīvita*, pp. *ii-iii*; and P. V. Kane's History of Sanskrit Poetics, Delhi, 1961, pp. 233-234.

which might presuppose Abhinavagupta's acquaintance with Kuntaka's work.[1] The Locana passage is:—

तथाहि—'तटी तारं ताम्यति' इत्यत्र तटशब्दस्य पुंस्त्वनपुंसकत्वे अनादृत्य स्त्रीत्वमेवाश्रितं सहृदयैः 'स्त्रीति नामापि मधुरम्' इति कृत्वा ।[2]

The corresponding passage in Kuntaka is II. 22—

सति लिङ्गान्तरे यत्र स्त्रीलिङ्गं च प्रयुज्यते ।
शोभानिष्पत्तये यस्मान्नामैव स्त्रीति पेशलम् ॥

and the illustrative verse is—

यथेयं ग्रीष्मोष्मव्यतिकरवती पाण्डुरभिदा
मुखोद्भिन्नम्लानानिलतरलवल्लीकिसलया ।
तटी तारं ताम्यत्यतिशशियशाः..... (See p. 106)

The passage from the Abhinavabhāratī is:—

विभक्तयः सुप्तिङ्वचनानि; तैः कारकशक्तयोऽपि सरन्ति (?)। उपग्रहाश्चोपलक्ष्यन्ते। यथा 'पाण्डिम्नि मग्नं वपुः' इति । वपुष्यच्छन्नकर्तृत्वं तदायत्तां पाण्डिम्नश्चाधारतां गदस्थानीयतां द्योतयन्नतीव रञ्जयति (?)। न तु पाण्डुस्वभावं वपुरिति । एवं कारकान्तरेषु वाच्यम् । वचनं यथा 'पाण्डवा यस्य दासाः' सर्वे च, पृथक् चेत्यर्थः । तथा वैचित्र्येण 'त्वं हि रामस्य दाराः' । किं यथा कीर्तिस्तव श्वेता, न तु श्वेतं यशस्तावत् । उपग्रहः—'कुर्वाणा भुजशालिनः', न तु कुर्वतो भुजशालित्वम् । लिङ्गं 'परिमृदितमृणालीकोमलान्यङ्गकानि'...एतदेवोपजीव्य आनन्दवर्धनाचार्येणोक्तम् "सुप्तिङ्वचनेत्यादि"। अन्यैरपि सुबादिवक्रता ।

The corresponding passage in *Vakrokti-jīvita* explaining the significant use of these elements of language (I. 53, p.31) contain two of these examples, just as some others appear in the Dhvanyāloka.

Though Sankaran was not prepared to jump to the conclusion of borrowing on the part of Abhinavagupta on these evidences, and though Kane[3] has dismissed it as most meagre evidence to

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[1] A. Sankaran, Some Aspects of Literary Criticism in Sanskrit, University of Madras, 1925, p. 119. (GOS edn, II, p. 227f.)

[2] Chowkhamba Vidyabhavan edn. of Dhvanyāloka with Locana, Varanasi, 1965, p. 393 (ed. Jagannatha Pathak).

[3] History of Sanskrit Poetics, Delhi, 1961, p. 236.

support any such conclusion, referring to Raghavan's opinion also to the same effect,[1] I should like to re-open the question for a re-consideration by scholars. The chief argument advanced by the above scholars is the unlikeliness of Abhinavagupta's sparing Kuntaka from a detailed refutation of his *Vakrokti* while subjecting another anti-dhvani theorist Bhaṭṭa Nāyaka to a severe criticism in his *Locana*. It will be readily seen that this is an argument *ex silentio* and cannot be made to prove anything. The positive facts which we must concede are that Abhinavagupta is quoting the work of an author who spoke of the special significance attaching to the use of different linguistic elements and that in the whole history of Sanskrit poetics up to Abhinavagupta, leaving Ānandavardhana, the only author who has explained this at length is Kuntaka. What is more, some of the very examples cited by Kuntaka are also cited by Abhinavagupta in this connection. This positive fact cannot be gainsaid by giving more importance to a negative argument.

Then the question why Abhinavagupta left Kuntaka alone without heaping strictures on his new concept of *Vakrokti* as he did on the ideas of Bhaṭṭa .Nāyaka can be easily answered if we read Kuntaka's work without any bias. While Bhaṭṭa Nāyaka's *Hṛdayadarpaṇa* was a work exclusively designed to demolish *dhvani* (Cf. '*dhvani-dhvaṁsa-granthaḥ*—Ruyyaka's Vyaktiviveka-vyākhyāna under I. 4), Abhinavagupta was right in answering its charges. But Kuntaka's work, as first pointed out by Mahimabhaṭṭa himself, is more or less modelled upon the *Dhvanyāloka* and supplements it by extending its insights by adducing more examples. That Kuntaka is an anti-*dhvani* theorist is a canard of modern scholars which does not have any firm basis. Kuntaka has not only referred to Ānandavardhana by the respectful term '*abhiyukta-tara*' but has also followed him like a faithful disciple in his various subdivisions of *Vakrokti* which more or less correspond to the subdivisions of *dhvani* and scores of examples are common to both the works. The comments of the two theorists on these are also identical in spirit, though the one calls it *dhvani* and the other terms it *Vakrokti*. We shall examine this question again in a later section.[2] Suffice it to

[1] For Rāghavan's view, see JORM, vol. VI, pp. 218-222 and IC, Vol. III, p.756.

[2] For a fuller discussion see also—K. Krishnamoorthy, *Dhvanyāloka and its critics*, Kavyalaya Publishers, Mysore, 1968, pp. 256-265.

say here that Kuntaka has accepted the *dhvani* principle without any reservations, and hence Abhinavagupta saw no need to criticize him.

However, we should like to point out here the significance of the explanations offered by Abhinavagupta of the word *Vakrokti* itself in his Locana which have not been taken into account by earlier scholars in this connection:—

(1) Commenting on Manoratha's challenging verse denying *dhvani*, '*yasminnasti na vastu*,' etc, the Locana explains 'Vakrokti' in these words:—

> वक्रोक्तिः उत्कृष्टा संघटना, तच्छून्यमिति शब्दार्थगुणानाम् । वक्रोक्ति-शून्यशब्देन सामान्यलक्षणाभावेन सर्वालङ्काराभाव उक्त इति केचित् । तैः पुनरुक्तत्वं न परिहृतमेवेत्यलम् ।[1]

(2) Commenting on Bhāmaha's definition of *Atiśayokti* as *Vakrokti* cited in the III chapter of the Dhvanyāloka, the Locana quotes वक्राभिधेयशब्दोक्तिरिष्टा वाचामलङ्कृतिः (Bhāmaha, I 36*b*) and observes:—

> शब्दस्य हि वक्रता अभिधेयस्य च वक्रता लोकोत्तीर्णेन रूपेणावस्थानमित्यय-मेवासावलङ्कारभावः लोकोत्तरतैव चातिशयः, तेनातिशयोक्तिः सर्वालङ्कार-सामान्यम् । तथा हि—अनया चातिशयोक्त्या अर्थः सकलजनोपभोग-पुराणीकृतोऽपि विचित्रतया भाव्यते । तथा प्रमदोद्यानादिः विभावतां नीयते । विशेषेण च भाव्यते रसमयीक्रियते ।[2]

Both these passages are pregnant with significance to students of Sanskrit Poetics. In the first, *Vakrokti* is equated with *Saṅghaṭanā* and its absence is said to be tantamount to absence of *guṇas*, both of sound and sense, by Abhinavagupta. Now what is the history of this concept of Saṅghaṭanā? We only know from the *Locana* and commentators on the *Kāvyaprakāśa* that possibly Udbhaṭa and his followers regarded it as the substratum of *guṇas*, since this question is discussed at length by Ānandavardhana in the III chapter of the *Dhvanyāloka*. Ānandavardhana himself has also alluded to a view which holds *saṅghaṭanā* and *guṇa* as identical.

In my opinion, the history of the concept of *saṅghaṭanā* can be traced as far back as Bharata's concept of *Lakṣaṇa* itself. In

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[1] Locana, Chowkhamba Vidyabhavan edn. Varanasi, 1965, p. 29-30.

[2] Loc. cit. p. 499-500.

this connection, the observations of Abhinavagupta on Bharata's definition of *upamā*[1] deserve a perusal. The definition contains the word '*Kāvya-bandha*':—

यत्किञ्चित् काव्यबन्धेषु सादृश्येनोपमीयते ।
उपमा नाम सा ज्ञेया गुणाकृतिसमाश्रया ॥

Here the *Abhinavabhāratī* explains the word बन्ध as a synonym of *Vakrokti*, the other synonyms being *gumpha, bhaṇiti* and *kavi-vyāpāra*:—

बन्धो गुम्फो भणितिर्वक्रोक्तिः कविव्यापार इति हि पर्यायाः ।[2]

What is more, he adds that *bandhas* are identical with Lakṣaṇa and that while *Lakṣaṇas* are the inseparable features of poetry, *alaṅkāras* are only separable features:—

'काव्यबन्धेषु' काव्यलक्षणेषु सत्स्वित्यनेन गौरिव गवय इति नायमलङ्कार इति दर्शितम् ।

लक्षणं त्वलङ्कारशून्यमपि न निरर्थकम् । भूयांश्चात्रोदाहरणमार्गो दर्शितः ।[3]

This understood, it would be easy to follow why *saṅghaṭanā* could be equated with *Lakṣaṇa* and explained by later writers as the substratum of *guṇas*, the invariable constituents of poetry.

Unfortunately, as observed by Dr. V. Raghavan,[4] the text of the Abhinavabhāratī on this portion is very corrupt; and we are now fortunate in getting a résumé of Abhinavagupta's idea of *Lakṣaṇa* in the recently published *Kalpalatāviveka*. The pertinent passage is:—

काव्यलक्षणेषु इति । लक्षणापरपर्यायस्य व्यापारस्य प्राधान्ये काव्यगीर्भवेदित्युक्तत्वात्तत्सद्भाव एव हि काव्यमित्येष शब्दः प्रवर्तते । ...लक्षणं तु इति । इदमनेन शब्देनानयेतिकर्तव्यतयाऽमुनाशयेनैवंभूतबुद्धिजननाय ब्रुवे इति कविः प्रवर्तते इति कविव्यापारो लक्षणशब्दवाच्य इति ह्युक्तचरं पल्लवे । मुनिना हि इति । यतो लक्षणानि मुनिना प्रणीतान्यतो बन्धशब्दस्तत्पर्यायतया व्याख्यातः ।[5]

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1 Nāṭyaśāstra, XVI, 41, GOS edn, Baroda, 1934, p. 321.

2 Ibid, p. 322.

3 Loc. cit.

4 Some concepts of Alaṅkāra Śāstrā, Madras, 1942, pp. 2 and 8.

5 *Kalpalatāviveka*, L. D. Institute of Indology, Ahmedabad, 1968, p. 241. cf. Abhinavabhāratī—न चात्रालङ्कारः कश्चिदिति कविव्यापारेण यः शब्दार्थव्यापारा-

Dr. Raghavan has conjectured that this view of *Lakṣaṇa* which is one among the many detailed in the *Abhinavabhāratī* may be of Bhaṭṭa Nāyaka. By the way we are told in the Kalpalatāviveka, it appears as if it was the one standard opinion regarding *Lakṣaṇa* repeatedly stressed in the original work called "Pallava". The context in which it appears also deserves attention. It occurs immediately before giving extracts from Kuntaka's treatment of *upamā* and tracing back its origins to Bharata's treatment of the same figure, as governed by the prerequisite of Vakrokti or Lakṣaṇa.

As we shall see later on, this *Vyāpāra-prādhānya-vāda* came to the fore in Indian poetics only in the post-Dhvani period, at the hands of Bhaṭṭa Nāyaka and Kuntaka. As it appears to us, Abhinavagupta would not have interpreted *Vakrokti* as *Kavivyāpāra* or *Saṅghaṭanā* unless he was acquainted with the new theorisings of Kuntaka. In fact, though the *Kārikās* and the *Vṛtti* of Dhvanyāloka repeatedly declare the *prādhānya* or primacy of only *Vyaṅgyārtha* which is declared as the soul of poetry and are silent about the *prādhānya* of *Vyañjanā-vyāpāra*, Abhinavagupta in his *Locana* takes up the position that *dhvanana-vyāpāra* itself is *pradhāna* in poetry:—

> तच्छक्तित्रयोपजनितार्थावगममूलजाततत्प्रतिभासपवित्रितप्रतिपत्तृप्रतिभासहायार्थद्योतनशक्तिः ध्वननव्यापारः । स च प्राग्वृत्तं व्यापारत्रयं न्यक्कुर्वन्-प्रधानभूतः काव्यात्मा इत्याशयेन निषेधप्रमुखतया च, प्रयोजनविषयोऽपि, निषेधविषय इत्युक्तः ।[1]

That ध्वननव्यापार itself is काव्यात्मन् is a new position adopted by Abhinavagupta to steal the thunder of Bhaṭṭa Nāyaka's criticism against Ānandavardhana that the *ātman* of poetry was only *vyāpāra* with a three-fold functioning which included *abhidhā bhāvakatva* or *sādhāraṇīkaraṇa* and *bhojakatva*, and not *Vyaṅgyārtha*. It also could equally silence the view of Kuntaka who held that *Vakrokti* or artistic *Kavi-vyāpāra* itself was the *jīvita* or *ātman* of poetry as against the position that *Vyaṅgyārtha* alone was

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देवार्थघटनात्मा तत्कृतं हृद्यं लक्षणार्थमेव । Under *Nāṭyaśāstra, XVI*, 7. GOS Edition; cf. also—'भूषणं नाम लक्षणं कविव्यापारः'—Op. cit., p. 299.

[1] *Locana*, KSRI Edn., Madras, p. 117, cf. also—व्यङ्ग्यार्थस्य व्यञ्जकस्य शब्दस्य च प्राधान्यं वदता व्यङ्ग्यव्यञ्जकभावस्यापि प्राधान्यमिति... Ibid, p. 177. See contra—'व्यङ्ग्यप्राधान्ये हि ध्वनिः' Vṛtti on I. 13, KSRI Edn, p. 189.

the *ātman* of poetry. We feel that such an adjustment on the part of Abhinavagupta was dictated by the historical need of answering rival charges which arose after the advent of the *Dhvanyāloka*. Hence we are constrained to modify our own earlier statement that Kuntaka was "perhaps a younger contemporary of Abhinavagupta"[1] into "perhaps an elder contemporary of Abhinavagupta" in the light of the above. Since Kuntaka does not show any acquaintance with Bhaṭṭa Nāyaka's theories, he may be held also as a little anterior to the period of Bhaṭṭa Nāyaka's literary activity. Kuntaka's treatment of *guṇas* as basically deriving from differences in *Kavi-svabhāva* or poetic temperaments too squares up with Abhinavagupta's explanation of *Vakrokti* in terms of *saṅghaṭanā* governing *guṇas*, though Kuntaka's *Vakrokti* concept is broad enough to include *Alaṅkāras* as well, resembling in this respect the foundational concept of *Lakṣaṇa* in Bharata's *Nāṭyaśāstra* itself.[2] It is interesting to see how this basic idea reappears in different garbs as '*bandha-guṇa*' of Vāmana,[3] 'bhaṇiti-vaicitrya' cited by Rājaśekhara,[4] and '*bandha-cchāyā*' as well as '*ukti-vaicitrya*' in the *Dhvanyāloka*.[5] It will be seen that these ideas were all there in an incohate form before Kuntaka wrote his systematical treatise, viz., the *Vakrokti-jīvita*.

KUNTAKA'S THEORY OF VAKROKTI IN THE EYES OF HIS SUCCESSORS:

Mahimabhaṭṭa who immediately came after Kuntaka tries to pick holes in his theory incidentally in his *Vyakti-viveka*, since his main purpose is to demolish the theory of *dhvani*. Proudly, he styles himself a 'Khaṇḍikopādhyāya', i.e. one proficient in only parts of a work.[6] He quotes Kuntaka's *Kārikā* I. 7 and his idea of *Vakratva* and ridicules it:—

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[1] *Dhvanyāloka and Its Critics*, Kāvyālaya, Mysore, 1968, p. 256.

[2] For a detailed study of Laksana, See V. Raghavan, Some Concepts of Alaṅkāra-Śāstra, Madras, 1942, pp. 1-47.

[3] cf. III. *i*. 4.

[4] Cf. सोऽयं भणितिवैचित्र्यात्समस्तो वस्तुविस्तरः ।
नटवद्वर्णिकायोगादन्यथात्वमिवाश्नुते ॥ —Kāvyamīmāṁsā, XIII. 16.

[5] Ibid., Dharwar edn. 1974, p. 282 and 290, Cf. also-रीतिर्भङ्गी विच्छित्तिरिति पर्यायाः—Namisādhu on Rudraṭā's *Kāvyālaṅkāra*, Chowdhury's edn. Delhi, p.23.

[6] खण्डिकेति खण्डो ग्रन्थसम्बन्धी न तु समस्तो ग्रन्थः, स विद्यते येषाम् । —Ruyyaka's commentary on *Vyaktiviveka*, under II, 25. R. P. Dvivedi's edn. Benares, 1964, p. 273.

"शब्दार्थौ ... °कारिणि" इत्यादिना शास्त्रादिप्रसिद्धशब्दार्थोपनिबन्धव्यतिरेकि यद् वैचित्र्यं तन्मात्रलक्षणं वक्रत्वं नाम काव्यस्य जीवितमिति सहृदयमानिनः केचिदाचक्षते, तदप्यसमीचीनम् ।[1]

First, he opines that the idea of a unique aesthetic use of poetic language as distinct from the scientific use, will come either under the well known category of *aucitya* or propriety or under the category of suggestive use of language. He cannot conceive of any third alternative. The first alternative, viz. *aucitya*, he says, is a requirement which must be taken for granted while speaking of poetry; its express statement is futile. The poet's creativity lies only in devising *vibhāvas* etc, and unless they are devised in conformity with classical rules, they cannot yield *rasa*. Rasa is the soul of poetry which rules out even the possibility of the slightest impropriety on the poet's part. Where then is the need for a theorist to give propriety as the differentia of poetry?

Again, if the second alternative is accepted, then it is nothing but *dhvani* served out again in another garb. That seems to be the reason why the divisions of *vakratā* are identical with the divisions of *dhvani* and the illustrations too are common to both. That *dhvani* is wrong is proved throughout the *Vyaktiviveka* and hence no separate refutation of *vakrokti* is called for. *Vakrokti* can be classed under Inference (*anumā*) as well as *dhvani*.

Then again Mahimabhaṭṭa selects an illustration of *vakrokti* given by Kuntaka, viz. संरंभः करिकोट° (I. 28) as the uppermost example to illustrate the very first defect, *vidheyāvimarśa* in his second chapter.[2] According to him the compound word *ambikākesarī* is tainted with defect as the grammatical idiom as well as intended emphasis demands the uncompounded form of the two words. He also shows *anaucitya* in this verse in chapter III.[3]

It will be seen that Mahimabhaṭṭa's carping criticism in both the above instances is based more on logical, grammatical or intellectual grounds than on aesthetic grounds which alone would be relevant. Yet one thing stands out clearly in all this criticism:

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[1] Op. cit. p. 142 ff.

[2] *Vyaktiviveka*, R. P. Dvivedi's edn, p. 184 ff.

[3] Op. cit. p. 466. Hemacandra reproduces these remarks, *Kāvyānuśāsana*, II edn, Bombay, 1964, p. 245 f.

In Mahimabhaaṭṭa's opinion, Kuntaka has modelled his work on that of Ānandavardhana, utilising most of the instances given by the former by changing the name *dhvani* into *Vakrokti*. The matter has statistical support since about forty verses are common to both.

The first charge that *vakrokti* is *dhvani* in disguise and stands condemned is answered by Bhaṭṭa Gopāla in his commentary called *Sāhitya-cūdāmaṇi* on the Kāvyaprakāśa:—

प्रतिपत्तॄन् प्रति सा प्रतिभा नानुमीयमाना अपि तु तत्तदावेशेन भासमाना ।
...तेन ध्वनिवदेषापि वक्रोक्तिरानुमानिकीति व्यक्तिविवेकखण्डः खण्डितः ।[1]

The imaginative faculty of the sensitive readers leads them to feel the poetic meaning in a state of aesthetic rapture; it is not inferred by them intellectually. Hence *dhvani* and *Vakrokti* are vindicated alike. But even he admits the alleged similarity between the two concepts and sees nothing wrong in it.

Bhaṭṭa Gopāla's admiration for Kuntaka is seen in this eulogy occurring at the beginning of his commentary:—

वक्रानुरञ्जनीमुक्तिं चञ्चूमिव मुखे वहन् ।
कुन्तकः क्रीडति सुखं कीर्तिस्फटिकपञ्जरे ॥

One more point on which Mahimabhaṭṭa indirectly answers Kuntaka is on the logicality of regarding *Svabhāvokti* as an *alaṅkāra*. Kuntaka boldly asserts that *Svabhāvokti* can only be an *alaṅkārya* in the very nature of things and can never be deemed an *alaṅkāra*. Mahimabhaṭṭa points out that *Svabhāva* in poetics is not a blanket term to apply to the general nature of things in life, but it should be restricted to connote select features of objects which are aesthetic, discovered by the poet, because of his vision or sensitive perception. This extraordinary nature of poetic vision, we are told, has been explained at length in another work of his, viz., *Tattvoktikoṣa*, which unfortunately is lost.[2]

Barring this exceptional adverse notice by Mahimabhaṭṭa, almost all the other later advocates of the Dhvani theory are found quoting Kuntaka with approval, when they have an occasion to refer to him. Thus Mammaṭa and Hemacandra both quote the verse:—

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1 *Kāvyaprakāśa*, Vol. I, Trivandrum Sanskrit Series, 1925, P. 279.

2 See *Vyaktiviveka*, R. P. Dvivedi's edition, pp. 452-453. Hemacandra also follows Mahimabhaṭṭa on this point—*Kāvyānuśāsana*, p. 380. (Revised Bombay edn. 1964). He directly quotes Kuntaka, I. 11 in this connection.

सदा मध्ये यासाममृतरसनिष्यन्दसरसं
सरस्वत्युद्दामा वहति बहुमार्गा परिमलम् ।
प्रसादं ता एता घनपरिचयाः केन महतां
महाकाव्यव्योम्नि स्फुरितरुचिरा यान्तु रुचयः ॥

and explain the divisions of *mārga* therein in terms of Kuntaka's classification—*sukumāra, vicitra* and *madhyama*.[1] Similarly, Hemacandra quotes eight lines verbatim from Kuntaka approvingly on the verse '*dvayaṁ gataṁ....*' of Kālidāsa (I. 27)[2] and denounces Rudraṭa's verse '*bhaṇa taruṇi*' (I. 9) in the very words of Kuntaka.[3] Hemacandra, and following him, Someśvara who wrote *Kāvyādarśa-saṅketa* on the *Kāvyaprakāśa* quote Kuntaka's *Kārikā* (III. 50) denying an independent status to the figures *samāsokti* and *sahokti*.[4] Someśvara has also quoted with approval Kuntaka's definition of Mārgas (I. 24) by naming him:—यत् कुन्तकः—"सन्ति तत्र त्रयो मार्गाः°". He alludes to the example of *Aprastutapraśaṁsā*, viz., *indurlipta ivāñjanena* cited in the *Vakrokti-jīvita* (III. 97).[5] Śrīdhara comments on the invocatory verse of the *Kāvya-prakāśa* itself in terms of *Vakrokti*:—

न चायं नियमः कविवाचि वक्रोक्तिनालौकिकब्रह्मतत्त्वे विपर्यासप्राचुर्यात् ।[6]

Someśvara also takes it as a reference to Kuntaka's doctrine. Śridhara has again approvingly quoted in full Kuntaka's Kārikā I. 47.[7] What is still more interesting is his observation that Mammaṭa starts his treatment of figures with *Vakrokti* in deference to the theory propounded by Kuntaka:—

सर्वेषामेवालङ्काराणां कविसंरम्भगोचरवैदग्ध्यभङ्गीभणितेः स्वभावव्यापनाय वक्रोक्तिजीवितकाराभिप्रायेण प्रथमं वक्रोक्तिं लक्षयति ।[8]

Māṇikyacandra, another commentator of the *Kāvyaprakāśa* finds occasion to allude approvingly to Kuntaka's idea of *upacāravakratā* while discussing *lakṣaṇā*:—

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[1] See Kāvyaprakāśa, ch. VII, and Kāvyānuśāsana, p. 261 (Bombay edition):—"बहुमार्गा सुकुमारविचित्रमध्यमात्मकत्रिमार्गा".

[2] Loc. cit, p. 204. Mammaṭa also has alluded to it—*Kavya-Prakāśa*, Vol. II, Calcutta, 1961, p. 165. (S. P. Bhattacharya's edition.)

[3] Loc. cit, p. 262.

[4] Loc. cit. p. 378 and *Kāvyādarśaśaṅketa*, Rajasthan Oriental Research Institute, Jodhapur, 1959. p. 152.

[5] Loc. cit. pp. 280-281. [6] Loc. cit. S. P. Bhattacharya's edn., Vol. I p. 1.

[7] Loc. cit. p. 212. [8] Loc. cit. p. 290.

वक्रोक्तिकारोऽपि "तरन्तीवाङ्गानि..." (II. 19) इत्यत्र सादृश्योपचार-मूचे। यथा चोपचारस्तथा वक्रोक्तिजीवितग्रन्थाज्ज्ञेयः।[1]

This is hinted in Rucaka's commentary also:—

गौणे ह्युपचारे सादृश्यसंप्रत्ययार्द्धचित्र्यं, न तु शुद्धे तद्विपर्ययात्।[2]

Poets and commentators hailing from Kashmir are found accepting Kuntaka's general idea of *Vakrokti* as a life-informing principle of poetry. We may give a few examples here taken at random:—

In his commentary on *Harṣacarita* I. 14 (*nirgatāsu na vā* etc.), Śaṅkara quotes Kuntaka:—

आस्तां तावदर्थावगतिः, आपात एव गीतध्वनिवत्किमपि श्रोत्रहारिण्यः।

यदुक्तम्—

अपर्यालोचितेऽप्यर्थे बन्धसौन्दर्यसम्पदा।
गीतवद् हृदयाह्लादं तद्विदां विदधाति यत्॥
तत् काव्यम्... (I. 37)

इत्यादि।[3]

Under *Harṣacarita* I. 20 (*Sukhaprabodhalalitā* etc.), he quotes Kuntaka again:—

मुखेन जायासंमितत्वेन हृदयाह्लादनपूर्वकम्, न तु वेदेतिहासादिवत्, यः प्रबोधः प्रकृष्टं बोधनं धर्मादिसाधनव्युत्पत्तिः। उक्तं च—

कटुकौषधवच्छास्त्रमविद्याव्याधिभेषजम्।
आह्लाद्यमृतवत्काव्यमविवेकगदापहम्॥ (I. 7) इति।[4]

This verse is also found quoted in the commentary, Kāmadhenu, on Vāmana's *Kāvyālaṅkārasūtravṛtti*.

Śrīkaṇṭhacarita of Maṅkha eulogises *vakrokti* in more than one stanza:—

अर्थोऽस्ति चेन्न पदशुद्धिरथास्ति सापि
नो रीतिरस्ति यदि सा घटना कुतस्त्या।
साप्यस्ति चेन्न नववक्रगतिस्तदेत-
द्व्यर्थं विना रसमहो गहनं कवित्वम्॥[5]

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[1] *Kāvyaprakāśa* with *Saṅketa*, ASS edition, Poona, 1921, p. 20.

[2] See S. S. Sukthankar's edition of Kāvyaprakāśa, X, Bombay, 1941, p. 5.

[3] NSP edition, 1946, p. 5. [4] Loc. cit. pp. 5-6. [5] Op. cit. KM edition, I-30.

केषांचित् कृतिनां गिरः परिणतिव्युत्पत्तिसीमन्तित-
प्रादुर्भूतनवीनवक्रिमगुणा कण्ठे सतां शेरते ॥[1]

But he also condemns mere *vakratā* devoid of *guṇas*[2]—

अत्यर्थवक्रत्वमनर्थकं या शून्यापि सर्वान्यगुणैर्व्यनक्ति ।
अस्पृश्यतादूषितया तया किं तुच्छश्वपुच्छच्छटयेव वाचा ।[2]

He says *Vakrokti* is even more important than *rasa* and absence of *doṣa*:—

कलङ्कशून्यापि रसप्रवाह-
मपि स्रवन्ती विबुधोपजीव्यम् ।
वाणी किमेणाङ्ककलेव धत्ते
टङ्कं विना वक्रिमविभ्रमेण ॥[3]

Alaka, commenting on Ratnākara's *Haravijaya* (XIII. 10), namely,

मार्गत्रयेऽप्यविहितप्रसरा मनोज्ञ-
शब्दश्रुतिः शुचितयानुगताञ्चितश्रीः ।
जह्नोरिवाशु तनया घटमानकर्ण-
धारा मनो हरति कस्य सतां न वाणी ॥

interprets मार्गत्रय as referring both to *Vaidarbhī*, *Gauḍīyā*, *Pāñcālī* and to Kuntaka's *sukumāra*, *vicitra* and *madhyama*:—

मार्गत्रयं वैदर्भगौडीयपाञ्चाललक्षणमपि । 'सन्ति तत्र त्रयो मार्गाः कवि प्रस्थानहेतवः । सुकुमारो विचित्रश्च मध्यमश्चोभयात्मकः ॥' (I. 24) इति मार्गत्रयम् ।[4]

Alaka also defines 'Vicchitti', an aesthetic term which repeatedly occurs in Kuntaka under XVII. 89:—

माल्याच्छादनभूषाविलेपनानामनादरन्यासः ।
स्वल्पोऽपि मूर्तिशोभां जनयति यः सा तु विच्छित्तिः ॥[5]

We can compare this with Kuntaka's description of his *Sukumāra mārga* as अयत्नविहितस्वल्पमनोहारिविभूषणः (I. 25).

Similarly, Jagaddhara in his *Stutikusumāñjali* and Rājānaka Ratnakaṇṭha in his commentary thereon show an appreciation of *vakrokti*. A few instances are given below:—

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[1] Loc. cit. I, 44 cd. [2] Loc. cit. I. 14. [3] Loc. cit. I. 11.
[4] Op. cit. KM edition, Bombay, 1890, p. 176. [5] Loc. cit. p. 235.

ते केचिदस्खलितबन्धनवप्रबन्ध-
सन्धानबन्धुरगिरः कवयो जयन्ति ।
येषामचर्वितरसापि चमत्करोति
कर्णे कृतैव भणितिर्मधुरा सुधेव ॥

COMMENTARY:

येषां मधुरा हृद्या भणितिरुपचारवक्रलक्ष्यव्यङ्ग्यार्थसन्निबद्धोक्तिः कर्णे कृतैव श्रुतमात्रैव चमत्करोति ।[1]

यस्य स्रवन्त्यमृतमेव मुखे तुषार-
हाराभिरामरुचिरञ्चितवक्रभङ्गिः ।
सूक्तिर्द्युसिन्धुरिव मूर्ध्नि हरस्य चन्द्र-
लेखेव वा वसति तं सुकविं नमामः ॥

COMMENTARY:

अञ्चिता रम्या वक्रभङ्गिरुपचारवक्रपदभङ्गिर्यस्याः ।[2]

An unpublished commentary on the *Locana* by one Dāśarathi of Kerala, (who quotes Aruṇagirinātha also) while commenting upon the invocatory verse itself, quotes Kuntaka's initial verse and vṛtti thereon:—

कुन्तकेन च वक्रोक्तिजीविते 'वन्दे कवीन्द्रवक्त्रेन्दुलास्यमन्दिरनर्तकीमित्यत्र वृत्तावुक्तं—योऽयं प्रस्तुतः काव्यालङ्कारः तदधिदैवतभूतां एवंविधरामणीयकहृदयहारिणीं वाग्रूपां सरस्वतीं स्तौमीति तात्पर्यम्' इति ।[3]

From the above quotations it is clear that Kuntaka's work was looked upon with regard by poets and critics, though it never became so popular as widely used textbooks like that of Mammaṭa. Whether Bhoja had seen the *Vakrokti-jīvita* is not clear. There is not a single quotation from Kuntaka's work in his two encyclopaedic works—*Śṛṅgara-prakāśa* and *Sarasvatī-Kaṇṭhābharaṇa*. Dr. Raghavan does not admit Bhoja's familiarity with Kuntaka's work. But there are some parallel ideas not only of *vakratā*, but also of specific poetic qualities mentioned for the first time by

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1 Ibid, KM edition, Bombay, 1891, V. 5. p. 54.

2 Loc. cit. V. 11, p. 56.

3 Trivandrum Manuscripts Library, Ms. No. 8114 A. I owe this reference to the kind courtery of Shri N. V. P. Unithiri of the University of Kerala. A copy of this is found at Tirupati Oriental Institute Library also.

Kuntaka, viz, *saubhāgya* and *lāvaṇya* and also the singular usage 'vidagdhavakrokti-jīvitam' in passages such as the following:—

यदवक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥
यदभिप्रायसर्वस्वं वक्तुर्वाक्यात्प्रतीयते ।
तात्पर्यमर्थधर्मस्तच्छब्दधर्मः पुनर्ध्वनिः ॥
सौभाग्यमिव तात्पर्यमान्तरो गुण इष्यते ।
वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः ॥[1]
अभिधेयाविनाभूतप्रतीतिर्लक्षणेति या ।
सैषा विदग्धवक्रोक्तिजीवितं वृत्तिरिष्यते ॥[2]

This last verse is attributed by Bhoja to one Garga and it speaks only of *lakṣaṇā*. The expression 'vakrokti-jīvita' by itself may be a mere chance coincidence. After admitting all this, one might still feel that perhaps Bhoja was attempting his own adaptation of the concepts *vakrokti*, *tātparya* and *dhvani* which were all in the air when he wrote his eclectic work. Some indirect knowledge of Kuntaka's theory of *Vakrokti* by Bhoja is not ruled out, however, by chronology. In this connection Bhoja's treatment of *Ukti* (I. 76) and *Bhaṇiti*, (II. 56) in his *Sarasvatīkaṇṭhābharaṇa* also deserves consideration:—

विशिष्टा भणितिर्या स्यादुक्तिं तां कवयो विदुः ।

Ratneśvara's comment on this is—

प्रसिद्धिव्यतिक्रमेण तु या काचित् कविप्रतिभया भणितिराकृष्यते सा भवति लोकोत्तरा । तथा च प्रतिभाकृष्टतया चमकारित्वाद्गुणत्वम् । अत एव कवय इत्याह । कविसहृदयानामेव तादृशोक्तिपरिचयसंभवात् ।[3]

This description reminds us of Kuntaka's declaration at the outset, viz. 'लोकोत्तरचमत्कारकारिवैचित्र्यसिद्धये' (I. 2). Bhoja's idea of *Bhaṇiti* too is wide enough to cover most examples of *dhvani* as well as *vakrokti*.[4]

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[1] *Śṛṅgāraprakāśa*, G. R. Josyer's edition, Mysore, 1955, Vol. I. p. 221 and p. 250-251.

[2] Ibid., Ch. IX., Mysore edn, 1963., p. 358. The verse also occurs at the end of ch. VI.

[3] *Sarasvatīkaṇṭhābharaṇa*, with commentary of Ratneśvara, KM Edition, Bombay, 1925. p. 60. [4] Op. cit. p. 152.

We might conclude this section by referring to the work Sāhityamīmāṁsā which mentions Kuntaka's divisions of *Vakratā* and quotes examples given in the *Vakrokti-jīvita*.[1] The most important writer who estimates Kuntaka's theory is, of course, Ruyyaka and his comments deserve a treatment at some length.

KUNTAKA'S THEORY OF POETRY AS UNDERSTOOD BY RUYYAKA AND HIS COMMENTATOR, SAMUDRABANDHA :—

Modern scholars who have explained Kuntaka's theory either as *bhāktavāda* or as a new amalgam of isolated thoughts like *Sāhitya*, *vakrokti* etc. in direct opposition to *dhvani* have not paid any due regard to the considered judgement of Ruyyaka and his commentators. Therefore it is proposed to reproduce it here *in extenso*:

"ध्वनिकारः... व्यापारस्य च वाक्यार्थत्वाभावाद् वाक्यार्थस्यैव च व्यङ्ग्यरूपस्य गुणालङ्कारोपस्कर्तव्यत्वेन प्राधान्याद् विश्रान्तिधामत्वादात्मत्वं सिद्धान्तितवान् । ...

वक्रोक्तिजीवितकारः पुनर्वैदग्ध्यभणितिस्वभावां बहुविधां वक्रोक्तिमेव प्राधान्यात्काव्यजीवितमुक्तवान् । व्यापारस्य प्राधान्यं च प्रतिषेदे । अभिधानप्रकारविशेषा एव चालङ्काराः । सत्यपि त्रिभेदे प्रतीयमाने व्यापाररूपा भणितिरेव कविसंरम्भगोचरः । उपचारवक्रतादिभिः समस्तो ध्वनिप्रपञ्चः स्वीकृतः । केवलमुक्तिवैचित्र्यजीवितं काव्यं, न व्यङ्ग्यार्थजीवितमिति तदीयं दर्शनं व्यवस्थितम् ।

It is impossible to sum up the theoretical stand of Kuntaka *vis-a-vis* that of Ānandavardhana in a more precise language. *Vyañjanā* is the aesthetic function of all poetic language according to Ānandavardhana; but Kuntaka holds that poetic language embraces more aesthetic uses than that of *Vyañjanā* and gives his wider concept the name *Vakrokti*. As already observed in an earlier section, Ānandavardhana holds the triple *Vyaṅgyārtha* itself as the soul of poetry, since in his opinion the linguistic function (Vyāpāra) as such is naturally inadequate to serve as the soul. We have already shown that it is only Abhinavagupta who attempts to declare *Vyañjanā-vyāpāra* as the soul of Kāvya.

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[1] TSS edition, 1934, p. 115, p. 117 etc.

[2] *Alaṅkārasarvasva*, R. P. Dvivedi's edition, Benares, 1971, pp. 21, 27.

Kuntaka, on the other hand, takes the *Vyāpāra* involved in poetry as the direct aesthetic function of the creative poet himself. The very etymology of the word Kāvya, viz., '*kaveḥ karma*' lends him support. And he therefore sees no difficulty in characterising his many-sided *Vakra-kavi-vyāpāra* (*Vakra* invariably means *ramaṇīya* in Kuntaka's work) as the life or soul of all poetry. He not only accommodates all the forms of *dhvani* enumerated by Ānandavardhana in the different varieties of *vakratā* but goes beyond him when he brings the major *alaṅkāras* also within the ambit of his aesthetic *Vyāpāra*. Thus his theory is an improvement on that of Ānandavardhana, as giving an equal importance to *vastusvabhāva* and *rasādi* which are always *alaṅkārya* in his view and artistic adornments or alaṅkāras, since both *alaṅkārya* and *alaṅkāra* are products of the same creative imagination, each partaking of beauty.[1]

Though the late commentators have not worked out all the implications correctly, the early commentator Samudrabandha has rightly explained the passage in the light of pertinent references to the Vakroktijīvita. They bear quotation here:—

> उभौ शब्दार्थौ । वैदग्ध्यं विदग्धभावः, कविकर्मकौशलम् । तस्य भङ्गी विच्छित्तिः । तया भणितिः विचित्रैवाभिधा वक्रोक्तिः । अयमर्थः । शब्दार्थौ पृथगवस्थितौ न केनाप्यतिरिक्तेनालङ्कारेण योज्येते, किं तु वक्रतया वैचित्र्ययोगितयाऽभिधानमात्रमेवानयोरलङ्कारः, तस्यैव शोभातिशयकारित्वादिति । व्यापारप्राधान्यमिति । तदुक्तं — "शब्दार्थौ सहितौ... कारिणि" (I. 7) इति ।
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> वक्रकविव्यापारो नाम शास्त्रादिप्रसिद्धशब्दार्थोपनिबन्धव्यतिरेकिवर्णविन्यासपदपूर्वार्धप्रत्ययवाक्यप्रकरणप्रबन्धात्मक-षड्विधवक्रताविशिष्टः क्रमः । अभिधेति । तथोक्तं — "वाक्यस्य वक्रभावो... भविष्यति" (I. 20) इति ।
>
> उपचारवक्रतादिभिरिति । आदिशब्देन विशेषणवक्रतादयः परिगृह्यन्ते...[2]

[1] Evidently, Vidyācakravartin had not studied the *Vakroktijīvita* and he misinterprets this passage in his Sañjīvinī. See Janaki's edition, Delhi, 1965, pp. 10-11. Jayaratha, the late commentator, also makes the mistake of interpreting the passage as alluding to *bhāktavāda*— इदानीं यदन्यैरस्य भक्त्यन्तर्भूतत्वमुक्तं तदपि दर्शयितुमाह-वक्रोक्तीत्यादि । KM edition, 1939, pp. 9-10.

[2] *Alaṅkārasarvasva*, TSS Edition, 1926, p. 7.

He goes on to cite examples of *upacāra-vakratā*, *viśeṣaṇa-vakratā* and *saṁvṛti-vakratā* which cover different varieties of *dhvani*. In fact Kuntaka, approvingly uses the word 'dhvani' itself in his remarks on the verse आसंसारं (p. 134).

Bhaṭṭagopāla, in his concluding portion of *Sāhitya-cūdāmaṇi*, quotes this summary of *Vakrokti* theory by Ruyyaka as authoritative:—

कुन्तकोऽपि वैदग्ध्यभङ्गिभणितिस्वभावां वक्रोक्तिमेव काव्यजीवितमुपस्थापयन् व्यापारप्राधान्यादुक्तिवैचित्र्यलक्षणालङ्कारमुखेन चमत्कारमूरीचकार।[1]

This summary indicates best Kuntaka's original contribution towards the solution of the vexed question among aestheticians regarding the soul of poetry. But it leaves out unanswered the question of Kuntaka's explanation of *rasa*, which is not less important, in the history of Sanskrit poetics.

KUNTAKA'S IDEA OF RASA IN RELATION TO ALAṄKĀRA:

Because of the imperfect nature of the text itself so long, modern scholars writing about *rasa* and *alaṅkāra* have either ignored Kuntaka altogether[2] or presented his view inaccurately. Dr. De himself, who initiated these studies and edited this text has given an able and penetrating survey of most of the original points of Kuntaka in one of his essays entitled 'The Problem of Poetic Expression."[3] But he concludes his otherwise sympathetic and appreciative estimate with these words:—

"Kuntaka's discussion, on the figure Svabhāvokti which he rejects, as well as his main preoccupation with figurative expression, indicates that he could not get himself entirely out of the conventional groove."

No one today after reading the restored text of Kuntaka's III and IV chapters in this edition would subscribe to the above conclusion. It bristles with errors not only of judgement, but of

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[1] *Kāvyaprakāśa*, Vol. II. TSS edition, 1930, p. 449.

[2] e.g. 1. G. B. Mohan, *The Response to Poetry*, New Delhi. 1968.
2. Edwin Gerow, *A Glossary of Indian figures of Speech*, Mounton, The Hague, 1971.

[3] See S. K. De, *Some Problems of Sanskrit Poetics*, Firma K. L. Mukhopadhyay, Calcutta, 1959, pp. 35-44.

fact. Firstly, Kuntaka does not reject *svabhāvokti*, lock, stock and barrel. He only declas that it is a self-contradiction to style it as an ornament because it is truly what is embellished (*alaṅkārya*). In Kuntaka's opinion both *alaṅkārya* and *alaṅkāra* should be equally aesthetic, because both stem from the same aesthetic and creative activity of the poet. Kuntaka does admit the beauty of *svabhāvokti* as the subject adorned. Then again, it is a mistake to think that Kuntaka's main preoccupation was with figurative expression. It was not. It was Kuntaka that revolted for the first time against the tendency of multiplying the number of *alaṅkāras*. He has vehemently striven to reduce their number to just sixteen, viz. *dīpaka, rūpaka, upamā, utprekṣā, vyatireka, śleṣa, arthāntaranyāsa, ākṣepa, vibhāvanā, paryāyokta, aprastuta-praśaṁsā, atiśayokti, sasandeha, virodha* and *apahnuti*. All the rest he brings under one or the other *alaṅkāra* accepted by him. If any theorist struggled hard to get himself entirely out of the conventional groove formed either by early rhetoricians or the *dhvani* theorists, it was certainly Kuntaka and none else.

Dr. De further states: "The distinction between poetic and other kinds of expression was to him in practice, an empirical distinction between the ordinary and the extraordinary, the simple and the ornate; and it naturally led him to put greater emphasis on ornamental expression. Kuntaka started well on his journey of discovery, but stood "half-way, enmeshed and uncertain."[1] This judgement is as harsh as it is unfair to Kuntaka. The distinction he was labouring hard to emphasise was between non-poetic content and form on the one hand and aesthetic content and aesthetic form which were interfused on the other. Kuntaka has revealed his genius in not merely explaining but exploring the aesthetic essence of poetic appreciation. His *Vakrokti* is not an empirical but aesthetic concept and he was never lured away by what is extraordinary and ornate since his whole concern was to distil the aesthetic essence in the ordinary as well as the extraordinary ingredients of poetry. His idea of aesthetic *alaṅkārya* is as much an invariable aspect as his idea of aesthetic *alaṅkāra*. The former includes, as already stated, *vastu-svabhāva* as well as *rasādi* and to deserve the status of aesthetic *alaṅkārya*, they have to be other than empirical. Kuntaka declares

[1] Loc. cit. p. 44.

this idea quite explicitly in the very first *Kārikā* of the third chapter and constantly reminds us of it in the course of his discussion on *ūrjasvin* etc.:—

उदारस्वपरिस्पन्दसुन्दरत्वेन वर्तनम् ।
वस्तुनो वक्रशब्दैकगोचरत्वेन वक्रता ॥ (III. 1)

Beautiful *Kāvyārtha* itself is deemed as *alaṅkārya;* empirical ideas do not deserve to be regarded as *Kāvyārtha*:

प्रसिद्धो वस्तुधर्मो यो न विच्छित्त्याश्रयो भवेत् ।
तदेवं कविमुख्यानां वर्णनायोगमास्थितः ॥
तस्य लोकोत्तरोत्कर्षलेखालगितवृत्तिभिः ।
गुणैः (च) भासमानस्य नवत्वमुपपद्यते ॥ (III. 63 and 64)

तदेवं नूतनातिशयविधायिनः काव्यार्थस्वरूपस्य अलंकाराः । (p. 164).
यथा रसः काव्यस्य रसवत्तां तद्विदाह्लादं च विदधात्येवमुपमादिरप्युभयं निष्पादयन् रसवदलङ्कारः संपद्यते । (Under III. 16).

अनुत्कृष्टधर्मयुक्तस्य वर्णनीयस्यालंकरणमप्यसमुचितभित्तिभागोल्लिखितालेख्यवन्न शोभातिशयकारितामावहति । यस्मादत्यन्तरमणीयस्वाभाविकधर्मयुक्तं वर्णनीयवस्तु परिग्रहणीयम् । तथाविधस्य तस्य यथायोगमौचित्यानुसारेण रूपकाद्यलंकारयोजनया भवितव्यम् ।
(P. 126)

Even a cursory reading of these passages will show how natural beauty either of things or personal emotions or imputed feelings forms poetic content and how it should not be allowed to be overshadowed by the excessive imagery of *alaṅkāras*. Kuntaka has rightly compared such excessive figuration to a portrait painted on a worthless canvas. Kuntaka's aesthetic insight is beautifully summed up in the memorable verse—

लीनं वस्तुनि येन सूक्ष्मसुभगं तत्त्वं गिरा कृष्यते, निर्मातुं प्रभवेन्मनोहरमिदं वाचैव यो वा बहिः । वन्दे द्वावपि तावहं कविवरौ... (II. 107).

and De's accusations reveal a woeful neglect of such recurrent passages in the *Vakrokti-jīvita*.

How even such a meticulous and wary scholar as Dr. Raghavan can be misled by an imperfect text is revealed in the following statement made by him in his *Śṛṅgāra-prakāśa* (p. 896) regarding Kuntaka's idea of *rasavat alaṅkāra*:—

"On this Cf. Kuntaka, V.J., De's edn. pp. 175-6, where Kuntaka takes the 'vat' in tulyārtha and applies the name Rasavadalaṅkāra to cases like the Samāsokti in the verse Upoḍha-rāgeṇa where Śṛṅgāra-rasa is used as an embellishment. That is, Rasavadalaṅkāra is a case similar to one of Rasa but not exactly of Rasa."

These lines bristle with several downright errors. Firstly, Kuntaka does not regard the verse *upoḍha-rāgeṇa* as an example of *Samāsokti* because he flatly rejects *samāsokti* as an *alaṅkāra* in a *Kārikā* itself (III. 50); in Kuntaka's opinion, the verse in question is only an instance of *rūpaka*. Secondly, *Śṛṅgāra-rasa* is *not* used here as an embellishment (alaṅkāra), but used as an *alaṅkārya* itself. Thirdly, it is an egregious blunder to think that *Rasavadalaṁkāra* in Kuntaka is a case "similar to one of Rasa but not exactly of Rasa". 'rasena vartate tulyam' (III. 16) means "coexists with rasa" and *not* "is similar to *rasa*". The *vṛtti* clearly states *tulyaṁ vartate = samānam ātiṣṭhati* and adduces the analogy ब्राह्मणेन तुल्यं वर्तते ब्राह्मणवत् क्षत्रियः। The *tulyatva* in question is only in co-presence and no other verisimilitude is intended. In the verse in question we have lovely *āropita śṛṅgāra* as *alaṅkārya*. And alongside of it we have also the equally beautiful presence of *rūpakālaṅkāra*. Hence the latter *rūpaka* itself comes to be designated Rasavadalaṅkāra. Never does Kuntaka allow one to confound *alaṅkārya* with *alaṅkāra*.[1] The central theory of Kuntaka is that all *alaṅkāras* such as *rūpaka, utprekṣā* and so forth themselves get the designation *rasavadalaṅkāra* also when they co-exist with *rasa*. Dr. Raghavan has completely distorted this fundamental position of Kuntaka in

[1] This mistake has occurred in Prof. T. S. Nandi's remark—"Kuntaka ultimately accepts the case of Rasavat, Preyas, etc. as *alaṅkāras*, but only as *pratīyamāna* or implied"—*Vidyā*, January 1966, p. 57. Kuntaka accepts them only as *alaṅkārya* and never as *alaṅkāras*. In the light of the above, the following observations of G. Vijayavardhane also will be found to be inaccurate:—

> "Kuntaka was of the opinion that figurative expression had an existence in poetry, even without playing a part in the manifestation of Rasa and Dhvani. A poetic figure could be beautiful by itself and contribute to Camatkāra. It could justify its own existence, Alaṁkāras being an aspect of Vakrokti. Kuntaka could agree to the view of old Ālaṁkārikas that poetry could be determined by the alaṁkāras employed."

Outlines of Sanskrit Poetics, Chowkhambha Sanskrit Series, Benares, 1970, p. 133.

the above passage which requires drastic revision in the light of the text.

Similarly, the mis-reading in Kuntaka's fourth chapter—

रामायणमहाभारतयोश्च शान्ताङ्गित्वं पूर्वसूरिभिरेव निरूपितम् ।

(S. K. De's edition, p. 239) has puzzled many a scholar because the *pūrvasūri* meant here is obviously Ānandavardhana and he has never said that the *Rāmāyaṇa* embodies the ruling sentiment of *Śānta*. On the other hand, he has elaborately shown how the ruling sentiment in that epic is *Karuṇa*. Professor J. L. Masson and Prof. M. V. Patwardhan observe:—

> The puzzling thing is that Ānanda describes *Karuṇa* as the angirasa of the *Rāmāyaṇa* and not śānta (Moreover, is it not a bit odd to refer to Ānanda as *Pūrvasūribhiḥ*?)....[1]

This puzzle arises only because, in De's edition, the observations of Kuntaka on the happy ending of Bhavabhūti's *Uttararāmacarita* are missing. In that connection, he clearly states as his own opinion that the ruling sentiment of the *Rāmāyaṇa* is *Karuṇa*:—

रामायणेऽप्यङ्गिना करुणेन ... (P. 274).

There is nothing odd at all in Kuntaka's reference to Ānandavardhana with an honorific plural as 'Pūrvasūribhiḥ' because he has done so more than once. He has referred to Ānandavardhana as *pūrvasūribhiḥ*' and *abhiyuktataraih* on p. 149 while quoting the *Kārikā* '*pradhane'nyatra*'. The correct reading given in this text करुणशान्ताङ्गित्वं resolves the puzzle. Kuntaka is saved from the fallacy of self-contradiction as well as mis-quotation.

As indicated above, Kuntaka is a first-rate bold thinker who is not a blind conformist. He respects no convention whether of Bhāmahādis or of Ānandavardhana. Against the former, he holds that *rasa*, *preyas*, etc. can be only *alaṅkārya* and their explanation of it as an *alaṅkāra* is erroneous.

He also argues vehemently against their enumeration of several figures of speech without any distinctive underlying principle for each. In deference to Ānandavardhana, he admits a dual capacity

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[1] Masson and Patwardhan, *Śāntarasa and Abhinavagupta's Philosophy of Aesthetics*, BORI, Poona, 1969, pp. 35-36, footnote 4.

for each *alaṅkāra* he accepts on justifiable grounds of distinctive principle—viz, *vācya* and *pratīyamāna*. Yet, with no less force, he denounces Ānandavardhana when he discovers a loophole in his self-discrepant idea of *Rasavadalaṅkāra*. It was Ānandavardhana who had said that *rasa* is always and exclusively *vyaṅgya* and that it never admitted *vācyatva*. It was he who had laid down the principle of *guṇībhūta-vyaṅgya* also which applied to *alaṅkāras* wherein vyaṅgya—*vastu* or *alaṅkāra*—could be regarded as *apradhāna*, the *vācya* beauty outshining the *vyaṅgya* beauty. All this is logical enough. But when Ānandavardhana extends this principle of guṇībhūta-vyaṅgya to apply to *rasa* also, is he logically justified? That is Kuntaka's question. When *rasa* is perforce *vyaṅgya* it should automatically have *prādhānya* and be deemed only as *alaṅkārya*. How can it ever be on a par with *vyaṅgya vastu* and *vyangya alaṅkāra* which can admit of *vācyatva* also since by definition *Rasa* can only be *vyaṅgya* and never *vācya*? So Ānandavardhana's definition of Rasavadalaṅkāra is illogical according to Kuntaka, as illogical as the definitions of Bhāmaha and so forth criticised by Ānandavardhana, though on another count. Thus we see Kuntaka hoisting Ānandavardhana on his own petard. The examples given by Ānandavardhana for this self-discrepant Rasavadalaṅkāra are shown at length to be as hollow as the definition itself. It is in this critique of Ānandavardhana that we see Kuntaka at his best and his reasoning is forcible and critical acumen subtle so as to win the admiration of readers, even today. Kuntaka shines here as the doyen of critics who first blazed the trail of practical literary analysis and critical judgement. We have no practical criticism of any of our classics taken as a whole in the whole range of Sanskrit Poetics except in the works of Ānandavardhana and Kuntaka. But even Ānandavardhana's practical literary criticism pales into insignificance before the plenitude served out by Kuntaka.

KUNTAKA AS A PRACTICAL LITERARY CRITIC: In the whole range of Sanskrit poetical theory, we do not have any one who can be termed a practical literary critic in the modern sense of the term except Kuntaka. Most of the early rhetoricians like Bhāmaha and Daṇḍin are so interested in rules and definitions that they offer examples of their own authorship for the points in question and they do not even select examples from masterpoets. Even those who do

select examples from literature, like Vāmana, are satisfied with illustrating petty details noted by them and their works reveal but partial glimpses of literary beauty in individual bits. None of them even attempt the task of reviewing or appreciating a literary work as a whole, analysing the various elements that work up to a unity of impression. Bharata's rules regarding dramatic plot-construction, characters and *rasa* are simply taken for granted but never illustrated in detail with reference to any specific work. Though Ānandavardhana subjected the two major epics to an examination revealing a total perspective, he too did not extend his literary analysis to the Sanskrit classics of poetry and drama. Kuntaka indeed is the only writer who attempted this task of literary analysis, critical appreciation and appraisal from a total perspecitve, of almost all the major poets and playwrights in classical Sanskrit literature. Not only the renowned works of Kālidāsa, Bhavabhuti, Bhāravi, Māgha, Viśākhadatta, Bhaṭṭa Nārayana are analysed with depth and literary insight, but also less known and lost classics like *Abhijñāna-jānakī* and *Puṣpadūṣitaka*.[1]

Kuntaka may not be as great a philosopher as Ānandavardhana; he may not be as good a logician as Bhāmaha or as fervent a dialectician as Mahimabhaṭṭa; but as a literary critic in the true sense of the term, Kuntaka stands unrivalled. He was a very sensitive critic with genuine literary taste. His literary criticism itself often rises to the level of good literature. Kuntaka is indeed peerless in his aesthetic sensibility which animates the whole of his work and makes it full of interest to one and all interested in pure literary criticism. Kuntaka appears thus as a true successor of Ānandavardhana, giving a new orientation to literary study itself. He marshals new arguments and proposes new classifications. He removes the contradictions he sees in the *dhvani* theory and though apparently ranged against it, he virtually extends it in his idea of *Vakrokti*. If Ānandavardhana regards *guṇas* as *rasa-dharmas*, Kuntaka regards them as ingrained in poetic temparament (*Kavisvabhāva*) which shows his great psychological insight. If Ānandavardhana regards gradations in poetry as possible, Kuntaka thinks

[1] An Act-wise summary of this lost play of Brahma-yaśas is furnished by Dr. A. K. Warder in his article *Indian Kāvya Literature*, JORM, Vol. *XXXIX*, 1976, P. 62-63.

that there are no such gradations. Either something is poetic or unpoetic; we cannot have any other qualitative gradations within the poetic, though there may be infinite variations in the way poetry manifests itself. *Vastu-dhvani* of Ānandavardhana also comes to be accommodated as *Alaṁkārya vastu* by Kuntaka. What was implicit in Ānandavardhana's treatment of *pratibhā* or creative imagination is rendered more explicit by a wealth of illustrative examples in Kuntaka. All the varieties of *dhvani* are properly explained as so many varieties of *vakratā*. All this indicates how Kuntaka has shown his originality as an aesthetic thinker and a practical literary critic.

Isolated concepts of Kuntaka like *guṇas*, *sāhitya* and *vakrokti*, *dhvani* and *rasa* have been studied by modern scholars in detail.[1] But Kuntaka's work is all of a piece and it requires a unified study. How Kuntaka succeeds in dovetailing all his thoughts into one untque aesthetic theory of Vakrokti yet remains to be worked out. The present writer has attempted elsewhere to give a fuller account of all aesthetic theories in India and their inter-relationship.[2] Interested readers may consult it with advantage, especially the chapter on Kuntaka's contribution to Sanskrit poetics. It is needless to go over the same ground here again. We might conclude by saying that Kuntaka's *Vakrokti* is the Indian counterpart of the Longinian Sublime which connotes according to Saintsbury "all that quality or combination of qualities which creates *enthusiasm* in literature, all that gives consummation to it, all that deserves the highest encomium either in prose or poetry."[3]

Philip Rawson observes that "ornament is a functional aspect of art, embedded in it, not a gratuitous extra."[4] No one enunciated this more clearly than Kuntaka in Indian Poetics.

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[1]See: (1) Haradatta Sarma, Kuntaka's conception of Guṇas, I HQ, Vol. VIII, pp. 257-266.

(2) V. Raghavan, Śṛṅgāraprakāśa, Madras, 1963, pp. 95-102, 119-124, 339-346 etc.

(3) A. Sankaran, Kuntaka's attitude towards the theories of Dhvani and Rasa, JORM, 1927.

[2] K. Krishnamoorthy, Studies in Indian Aesthetics and Criticism, D. V. K. Murthy, Mysore. (to be released shortly).

[3] G. Saintsbury, *History of Criticism*, Vol. I., p. 154.

[4] An Exalted Theory of Ornament, A Study in Indian Aesthetics, British Journal of Aesthetics, Vol. VII, No. 1. (Jan. 1967, p. 31 f.).

As Prof. Daniel H. H. Ingalls observes penetratingly, "The word *rasa* possesses an ambiguity of denotation;" a particular *rasa* is said to lie in a given literary work as a sweet taste or a bitter taste may lie in a given food or drink. The connoisseur of poetry is also said to have a *rasa* (a taste) for the poetry he enjoys, much as a wine-taster has a taste for wine."[1] After Abhinavagupta the two meanings have been confounded so often that it is difficult to determine what exactly is meant by any writer in a given context. But Kuntaka is blissfully free from this ambiguity. He restricts his usage of the word *rasa* to the first meaning only unlike post-Abhinavagupta writers. He invariably uses other words like *āhlāda* to mean the second. But he is second to none in his insistence on a sensitive literary taste in the readers and always describes them with epithets like *sahṛdaya* or *tadvit*. And Kuntaka himself reveals a literary taste of the first order among Sanskrit literary critics. A careful perusal of the fourth chapter will show how Kuntaka always is concerned with the oft-repeated question—'what has the poet tried to express and how he has expressed it?' It is the only possible method open for practical criticism. The other side of criticism, namely judicial evaluation is also represented by Kuntaka in his observations on the failures of even masterpoets. Like a modern literary critic, he covers all the parts of poetics which deal with plot, character and thought in his observations involving *aucitya* and *anaucitya*. He not only asserts a new doctrine, but disengages a new essence which men of taste can relish from the vast riches of Sanskrit literature. The only value he upholds is the aesthetic value of *vicchitti*. As John Livingstone Lowes observes in his *Convention and Revolt in Poetry* (London, 1930):

> We are apt to forget, in our boredom with the eternal truisms about similes and metaphors as poetical embellishments, the pregnant fact of the inevitability of imagery—an inevitability rooted and grounded as deeply in the nature of the poet's medium, language, as stage time is inherent in the necessities of the dramatic medium, or perspective in the restrictions of a flat surface. (p. 6).

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[1] Daniel H. H. Ingalls: An Anthology of Sanskrit Court Poetry, Cambridge, Mass, 1956, p. 14, note.

It is to the credit of Kuntaka that he was the first to formulate it into a systematic aesthetic theory. His *vakrokti* is an inevitable and deliberate departure from the empirical linguistic mode to achieve aesthetic effect. It is a deviation from common parlance dictated by the very necessities of poetic facts and it is not an intellectual but an imaginative activity. These basic postulates of Kuntaka can find many echoes in modern aesthetic theories too. But they fall outside the purview of this Introduction, and require a specialised study.

॥ श्रीरस्तु ॥

श्रीमद्राजानककुन्तकविरचितं

वक्रोक्तिजीवितम्[1]

प्रथमोन्मेषः

जगत्त्रितयवैचित्र्यचित्रकर्मविधायिनम् ।
शिवं शक्तिपरिस्पन्दमात्रोपकरणं नुमः ॥ १ ॥

यथातत्त्वं विवेच्यन्ते भावास्त्रैलोक्यवर्तिनः ।
यदि तन्नाद्भुतं नाम दैवरक्ता हि किंशुकाः ॥ २ ॥

स्वमनीषिकयैवाथ तत्त्वं तेषां यथारुचि ।
स्थाप्यते प्रौढिमात्रं तत्परमार्थो न तादृशः ॥ ३ ॥

इत्यसत्तर्कसन्दर्भे स्वतन्त्रेऽप्यकृतादरः ।
साहित्यार्थसुधासिन्धोः सारमुन्मीलयाम्यहम् ॥ ४ ॥

येन द्वितयमप्येतत्तत्त्वनिर्मितिलक्षणम् ।
तद्विदामद्भुतामोदचमत्कारं विधास्यति ॥ ५ ॥

ग्रन्थारम्भेऽभिमतदेवतानमस्कारकरणं समाचारः, तस्मात्तदेव तावदुपक्रमते—

वन्दे कवीन्द्रवक्त्रेन्दुलास्यमन्दिरनर्तकीम् ।
देवीं सूक्तिपरिस्पन्दसुन्दराभिनयोज्ज्वलाम् ॥ १ ॥

इति ।

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[1] Variant readings given in the foot-notes are as in S. K. De's 1961 Edition of the text.

देवीं वन्दे देवतां स्तौमि । कामित्याह—कवीन्द्रवक्त्रेन्दु-लास्यमन्दिरनर्तकीम् । कवीन्द्राः कविप्रवरास्तेषां वक्त्रेन्दुर्मुख-चन्द्रः स एव लास्यमन्दिरं नाट्यवेश्म तत्र नर्तकी लासिकाम् । किंविशिष्टाम् — सूक्तिपरिस्पन्दसुन्दराभिनयोज्ज्वलाम् । सूक्ति-परिस्पन्दाः सुभाषितविलसितानि तान्येव सुन्दरा अभिनयाः सुकुमाराः सात्त्विकादयस्तैरुज्ज्वलां भ्राजमानाम् । या किल सत्कविवक्त्रे लास्यसद्मनीव[1] नर्तकी स्वविलासा[2]भिनयविशिष्टा नृत्यन्ती विराजते तां वन्दे नौमीति वाक्यार्थः । तदिदमत्र तात्पर्यम्—यत्किल प्रस्तुतं वस्तु किमपि काव्यालंकारकरणं तदधिदैवतभूतामेवंविधरामणीयकहृदयहारिणीं वाग्रूपां सरस्वतीं स्तौमीति ।

एवं नमस्कृत्येदानीं वक्तव्यवस्तुविषयभूतान्यभिधानाभिधेय-प्रयोजनान्यासूत्रयति ।

वाचो विषयनैयत्यमुत्पादयितुमुच्यते ।
आदिवाक्येऽभिधानादि निर्मितेर्मानसूत्रवत् ॥ ६ ॥

इत्यन्तरश्लोकः । (?)

लोकोत्तरचमत्कारकारिवैचित्र्यसिद्धये ।
काव्यस्यायमलंकारः कोऽप्यपूर्वो विधीयते ॥ २ ॥

अलंकारो विधीयते अलंकरणं क्रियते । कस्य—काव्यस्य । कवेः कर्म काव्यं तस्य । ननु च सन्ति चिरन्तनास्तदलंकारास्तत्कि-मर्थमित्याह—अपूर्वः, तद्व्यतिरिक्तार्थाभिधायी । तदपूर्वत्वं तदुत्कृष्टस्य तन्निकृष्टस्य च द्वयोरपि संभवतीत्याह—कोऽपि, अलौकिकः सातिशयः । सोऽपि किमर्थमित्याह—लोकोत्तरचमत्कार-

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[1] लास्यवेश्मनीव. [2] सविलासा

कारिवैचित्र्यसिद्धये असामान्याह्लादविधायिविचित्रभावसम्पत्तये। यद्यपि सन्ति शतशः काव्यालंकारास्तथापि न कुतश्चिदप्येवंविध-वैचित्र्यसिद्धिः। अलंकार-शब्दः शरीरस्य शोभातिशयकारित्वा-न्मुख्यतया कटकादिषु वर्तते, तत्कारित्वसामान्यादुपचारादुपमादिषु, तद्वदेव च तत्सदृशेषु गुणेषु,[1] तथैव च तदभिधायिनि ग्रन्थे। शब्दार्थयोरेकयोगक्षेमत्वादैक्येन व्यवहारः, यथा गौरिति शब्दः गौरित्यर्थ इति। तदयमर्थः—ग्रन्थस्या[2]लंकार इत्यभिधानम्, उपमादिप्रमेयजातमभिधेयम्, उक्तरूपवैचित्र्यसिद्धिः प्रयोजनमिति।

एवमलंकारस्यास्य प्रयोजनमस्तीति स्थापितेऽपि तदलंकार्यस्य काव्यस्य प्रयोजनं विना सदपि तदपार्थकमित्याह—

धर्मादिसाधनोपायः सुकुमारक्रमोदितः।
काव्यबन्धोऽभिजातानां हृदयाह्लादकारकः॥ ३॥

हृदयाह्लादकारकश्चित्तानन्दजनकः काव्यबन्धः सर्गबन्धादि-र्भवतीति संबन्धः। कस्येत्याकाङ्क्षायामाह—अभिजातानाम्। अभिजाताः खलु राजपुत्रादयो धर्माद्युपेयार्थिनो विजिगीषवः क्लेशभीरवश्च, सुकुमाराशयत्वात्तेषाम्। तथा सत्यपि तदाह्लाद-कत्वे काव्यबन्धस्य क्रीडनकादिप्रख्यता प्राप्नोतीत्यभिधत्ते[3]—धर्मादिसाधनोपायः। धर्मादेरुपेयस्य[4] चतुर्वर्गस्य साधने संपादने तदुपदेशरूपत्वादुपायस्तत्प्राप्तिनिमित्तम्। तथाविध[5]पुरुषार्थोपदेश-परैरपरैरपि शास्त्रैः किमपराद्धमित्यभिधीयते—सुकुमारक्रमोदितः। सुकुमारः सुन्दरः हृदयहारी[6] क्रमः परिपाटीविन्यासस्तेनोदितः कथितः सन्। अभिजातानामाह्लादकत्वे सति प्रवर्तकत्वात्काव्य-बन्धो धर्मादिप्राप्त्युपायतां प्रतिपद्यते। शास्त्रेषु पुनः कठोरक्रमा-

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[1] गुणादिषु. [2] ग्रन्थस्यास्यालंकार. [3] °तीत्याह. [4] °रुपेयभूतस्य. [5] तथापि तथाविध°. [6] सहृदयहृदयहारी.

भिहितत्वाद् धर्माद्युपदेशो दुरवगाहः। तथाविधे विषये विद्यमानोऽप्यकिंचित्कर एव। राजपुत्राः खलु समासादितस्वविभवाः समस्तजगतीव्यवस्थाकारितां प्रतिपद्यमानाः श्लाघ्योपदेश[1]शून्यतया स्वतन्त्राः सन्तः समुचितसकलव्यवहारोच्छेदं प्रवर्तयितुं प्रभवन्तीत्येतदर्थमेव[2] तद्व्युत्पत्तये व्यतीतसच्चरितराजचरितं तन्निदर्शनाय निबध्नन्ति कवयः। तदेवं शास्त्रातिरिक्तमस्त्येव[3] प्रगुणं प्रयोजनं काव्यबन्धस्य।

मुख्यं पुरुषार्थसिद्धिलक्षणं प्रयोजनमास्तां तावत् अन्यदपि लोकयात्राप्रवर्तननिमित्तं भृत्यसुहृत्स्वाम्यादिसमावर्जनमनेन विना सम्यङ् न संभवतीत्याह—

व्यवहारपरिस्पन्दसौन्दर्यं व्यवहारिभिः।
सत्काव्याधिगमादेव नूतनौचित्यमाप्यते ॥४॥

व्यवहारो लोकवृत्तं तस्य परिस्पन्दो व्यापारः क्रियाक्रमलक्षणस्तस्य सौन्दर्यं रामणीयकं तद्व्यवहारिभिर्व्यवहर्तृभिः सत्काव्याधिगमादेव कमनीयकाव्यपरिज्ञानादेव नान्यस्माद् आप्यते लभ्यत इत्यर्थः। कीदृशं तत्सौन्दर्यम्—नूतनौचित्यम्। नूतनमभिनवमलौकिकमौचित्यमुचितभावो यस्य। तदिदमुक्तं भवति—महतां हि राजादीनां व्यवहारे वर्ण्यमाने तदङ्गभूताः सर्वे मुख्यामात्यप्रभृतयः समुचितप्रातिस्विककर्तव्यव्यवहारनिपुणतया निबध्यमानाः सकलव्यवहारिवृत्तोपदेशतामापद्यन्ते। ततः सर्वः क्वचित्कमनीयकाव्ये कृतश्रमः समासादितव्यवहारपरिस्पन्दसौन्दर्यातिशयः श्लाघनीयफलभाग् भवतीति।

योऽसौ चतुर्वर्गलक्षणः पुरुषार्थस्तदुपार्जनविषयव्युत्पत्तिकारणतया काव्यस्य पारंपर्येण प्रयोजनमित्याम्नातः, सोऽपि समयान्तर-

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[1] श्लाघ्योपायोपदेश°. [2] °दर्थमेतद्व्यु°. [3] °रिक्तं प्रगुणमस्त्येव.

भावितया तदुपभोगस्य तत्फलभूताह्लादकारित्वेन तत्कालमेव पर्यवस्यति। ततस्तदतिरिक्तं किमपि सहृदयहृदयसंवादसुभगं तदात्वरमणीयं प्रयोजनान्तरमभिधातुमाह—

चतुर्वर्गफलास्वादमप्यतिक्रम्य तद्विदाम् ।
काव्यामृतरसेनान्तश्चमत्कारो वितन्यते ॥ ५ ॥

चमत्कारो वितन्यते चमत्कृतिर्विस्तार्यते, ह्लादः पुनः पुनः क्रियत इत्यर्थः। केन—काव्यामृतरसेन। काव्यमेवामृतं तस्य रसस्तदास्वादस्तदनुभवस्तेन। क्वेत्यभिदधाति—अन्तश्चेतसि। कस्य—तद्विदाम्। तं विदन्ति जानन्तीति तद्विदस्तज्ज्ञास्तेषाम्। कथम्—चतुर्वर्गफलास्वादमप्यतिक्रम्य। चतुर्वर्गस्य धर्मादेः फलं तदुपभोगस्तस्यास्वादस्तदनुभवस्तमपि प्रसिद्धातिशयमतिक्रम्य विजित्य पस्पशप्रायं संपाद्य। तदयमत्राभिप्रायः[1]—योऽसौ चतुर्वर्गफलास्वादः प्रकृष्टपुरुषार्थतया सर्वशास्त्रप्रयोजनत्वेन प्रसिद्धः सोऽप्यस्य काव्यामृतचर्वणचमत्कारकलामात्रस्या[2]पि न कामपि साम्यकलनां कर्तुमर्हतीति। दुःश्रव-दुर्भण-दुरधिगमत्वादिदोष-दुष्ट[3]त्वादध्ययनावसरे दुःसहदुःख[4]दायी शास्त्रसन्दर्भस्तत्काल-कल्पितकमनीयचमत्कृतेः काव्यस्य न कथंचिदपि स्पर्धामधिरोहतीत्येतदप्यर्थतोऽभिहितं भवति।

कटुकौषधवच्छास्त्रमविद्याव्याधिनाशनम् ।
आह्लाद्यमृतवत्काव्यमविवेकगदापहम् ॥ ७ ॥[5]
आयत्यां च तदात्वे च रसनिस्यन्दसुन्दरम् ।
येन संपद्यते काव्यं तदिदानीं विचार्यते ॥ ८ ॥

इत्यन्तरश्लोकौ।

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[1] तदयमभिप्रायः. [2] °मात्रस्य. [3] °दोषदुष्टोऽध्य°. [4] °रे एव दुःसह°.
[5] Cf. *Kāmadhenu* on Vāmana, p. 6. (Ben. edn.).

अलंकृतिरलंकार्यमपोद्धृत्य विवेच्यते ।
तदुपायतया तत्त्वं सालंकारस्य काव्यता ।। ६ ।।°

अलंकृतिरलंकरणम् अलंक्रियते ययेति विगृह्य । सा विवेच्यते विचार्यते । यच्चालंकार्यमलंकरणीयं वाचकरूपं वाच्यरूपं च तदपि विवेच्यते । तयोः सामान्यविशेषलक्षणद्वारेण स्वरूपनिरूपणं क्रियते । कथम् — अपोद्धृत्य । निष्कृष्य पृथक् पृथगवस्थाप्य, यत्र समुदायरूपे तयोरन्तर्भावस्तस्माद्विभज्य । केन हेतुना— तदुपायतया । तदिति काव्यं परामृश्यते । तस्योपायस्तदुपायस्तस्य भावस्तदुपायता तया हेतुभूतया । यस्मादेवंविधो[1] विवेकः काव्य-व्युत्पत्त्युपायतां प्रतिपद्यते । दृश्यते च समुदायन्तःपातिनामसत्य-भूतानामपि व्युत्पत्तिनिमित्तमपोद्धृत्य विवेचनम् । यथा — पदा-न्तर्भूतयोः प्रकृतिप्रत्यययोर्वाक्यान्तर्भूतानां पदानां चेति । यद्येवम-सत्यभूतोऽप्यपोद्धारस्तदुपायतया क्रियते तत् किं पुनः सत्यमित्याह —तत्त्वं सालंकारस्य काव्यता । तदयमत्र[2] परमार्थः — सालंका-रस्यालंकरणसहितस्य सकलस्य निरस्तावयवस्य सतः समुदायस्य काव्यता कविकर्मत्वम् । तेनालंकृतस्य काव्यत्वमिति स्थितम्,[3] न पुनः काव्यस्यालंकारयोग इति ।

सालंकारस्य काव्यतेति संमुग्धतया किंचित् काव्यस्वरूपं सूत्रितम्[4] निपुणं पुनर्न निश्चितम् । किंलक्षणं वस्तु काव्यव्यप-देशभाग भवतीत्याह—

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ।। ७ ।।[5]

शब्दार्थौ काव्यं वाचको वाच्यं चेति द्वौ संमिलितौ काव्यम् ।

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[1] तस्मादेवंविधो. [2] अयमत्र. [3] स्थितिः. [4] °रूपमासूत्रितम्.
[5] Quoted by Mahimabhaṭṭa and Samudrabandha.

द्वावेकमिति विचित्रैवोक्तिः। तेन यत्केषांचिन्मतं कविकौशल-कल्पितकमनीयतातिशयः शब्द एव केवलं काव्यमिति केषांचिद् वाच्यमेव रचनावैचित्र्यचमत्कारकारि काव्यमिति, पक्षद्वयमपि निरस्तं भवति। यस्माद्[1] द्वयोरपि प्रत्येकं[2] प्रतितिलमिव तैलं तद्विदाह्लादकारित्वं वर्तते, न पुनरेकस्मिन्। यथा—

भण तरुणि रमणमन्दिरमानन्दस्यन्दिसुन्दरेन्दुमुखि।
यदि सल्लीलोल्लापिनि गच्छसि तत् किं त्वदीयं मे ॥ ९॥
अणणुरणन्मणिमेखलमविरतशिञ्जाणमञ्जुमञ्जीरम्।
परिसरणमरुणचरणे रणरणकमकारणं कुरुते ॥ १०॥[3]

प्रतिभादारिद्र्यदैन्यादतिस्वल्पसुभाषितेन कविना वर्णसावर्ण्यरम्यतामात्रमत्रोदितम्, न पुनर्वाच्यवैचित्र्यकणिका काचिदप्यस्ति[4]। यत्किल नूतनतारुण्यतरङ्गितलावण्यलटभकान्तेः[5] कान्तायाः कामयमानेन केनचिदेवमु[6]च्यते—यदि तरुणि त्वं[7] रमणमन्दिरं व्रजसि तत्किं त्वदीयं परिसरणं रणरणकमकारणं मम करोतीत्यतिग्राम्येयमुक्तिः। किंच, न अकारणम्, यतस्तस्यास्तदनादरेण गमने[8] तदनुरक्तान्तःकरणस्य विरहविधुरताशङ्काकातरता कारणं रणरणकस्य। यदि वा परिसरणस्य मया किमपराद्धमित्यकारणतासमर्पकम्, एतदप्यतिग्राम्यतरम्। संबोधनानि च बहूनि मुनिप्रणीतस्तोत्रामन्त्रणकल्पानि न कांचिदपि तद्विदाह्लाद[9]कारितां पुष्णन्तीति यत्किंचिदेतत्। वस्तुमात्रं च शब्दशोभा[10]तिशयशून्यं न काव्यव्यपदेशमर्हति। यथा—

प्रकाशस्वाभाव्यं विदधति न भावास्तमसि य-
त्तथा नैते ते स्युर्यदि किल तथा यत्र न कथम्।

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[1] तस्माद्. [2] प्रत्येकं omitted. [3] Rudraṭa, II. 23-23. [4] °दस्तीति. [5] °लटह°. [6] °देतदु°. [7] त्वं तरुणि. [8] गमनेन. [9] तद्विदामाह्लाद°. [10] °शोभा°.

गुणाध्यासाभ्यासव्यसनदृढदीक्षागुरुगुणो
रविव्यापारोऽयं किमथ सदृशं तस्य महसः ।। ११ ।।

अत्र हि शुष्कतर्कवाक्यवासनाधिवासितचेतसा प्रतिभाप्रतिभातमात्रमेव वस्तु व्यसनितया कविना केवलमुपनिबद्धम् । न पुवर्वाचकवक्रताविच्छित्तिलवोऽपि लक्ष्यते । यस्मात्तर्कवाक्यशय्यैव शरीरमस्य श्लोकस्य । तथा च—तमोव्यतिरिक्ताः पदार्था धर्मिणः, प्रकाशस्वभावा न भवन्तीति साध्यम्, तमस्यतथाभूतत्वादिति हेतुः । दृष्टान्तस्तर्हि कथं न दर्शितः, तर्कन्यायस्यैव चेतसि प्रतिभासमानत्वात् । तथोच्यते—

तद्भावहेतुभावौ हि दृष्टान्ते तदवेदिनः ।
ख्याप्येते[1] विदुषां वाच्यो हेतुरेव हि केवलः ।। १२ ।।[2]

इति । विदधतीति विपूर्वो दधातिः करोत्यर्थे वर्तते । स च करोत्यर्थोऽत्र न सुस्पष्टसमन्वयः, प्रकाशस्वाभाव्यं न कुर्वन्तीति । प्रकाशस्वाभाव्य-शब्दोऽपि चिन्त्य एव । प्रकाशः स्वभावो यस्यासौ प्रकाशस्वभावः, तस्य भाव इति भावप्रत्यये विहिते पूर्वपदस्य वृद्धिः प्राप्नोति । अथ स्वभावस्य भावः स्वाभाव्यमित्यत्रापि भावप्रत्ययान्ताद्भावप्रत्ययो न प्रचुरप्रयोगार्हः । तथा च प्रकाशश्चासौ स्वाभाव्यं चेति विशेषणसमासोऽपि न समीचीनः । तृतीये च पादेऽत्यन्तासमर्पकसमासभूयस्त्ववैशसं न तद्विदाह्लादकारितामावहति । रविव्यापार इति रवि-शब्दस्य प्राधान्येनाभिमतस्य समासे गुणीभावो न विकल्पितः, पाठान्तरस्य 'रवेः' इति संभवात् ।

ननु वस्तुमात्रस्याप्यलंकारशून्यतया कथं तद्विदाह्लादकारित्वमिति चेत्तन्न; यस्मादलंकारेणाप्रस्तुतप्रशंसालक्षणेनान्यापदेशतया

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[1] स्थाप्येते. [2] Quoted by Mahimabhaṭṭa also; see *Vyaktiviveka*. p. 69, R. P. Dwivedi's edn.

स्फुरितमेव कविचेतसि प्रथमं च प्रतिभाप्रतिभासमानमघटित-पाषाणशकलकल्पमणिप्रख्यमेव वस्तु विदग्धकविविरचितवक्रवाक्योपारूढं शाणोल्लीढमणिमनोहरतया तद्विदाह्लादकारिकाव्यत्वमधिरोहति। तथा चैकस्मिन्नेव वस्तुन्यवहितानवहितकविद्वितयविरचितं वाक्यद्वयमिदं महदन्तरमावेदयति—

मानिनीजनविलोचनपाता-
नुष्णबाष्पकलुषाननुगृह्णन्[1]।
मन्दमन्दमुदितः प्रययौ खं
भीतभीत इव शीतमयूखः ॥ १३ ॥

क्रमादेकद्वित्रिप्रभृतिपरिपाटीः प्रकटयन्
कलाःस्वैरं स्वैरं नवकमलकन्दाङ्कुररुचः।
पुरन्ध्रीणां प्रेयोविरहदहनोद्दीपितदृशां
कटाक्षेभ्यो बिभ्यन्निभृत इव चन्द्रोऽभ्युदयते ॥ १४ ॥

एतयोरन्तरं सहृदयसंवेद्य[2]मिति तैरेव विचारणीयम्। तस्मात् स्थितमेतत्—न शब्दस्यैव रमणीयताविशिष्टस्य केवलस्य काव्यत्वम्, नाप्यर्थस्येति। तदिदमुक्तम्—

रूपकादिरलंकारस्तस्यान्यै[3]र्बहुधोदितः।
न कान्तमपि निर्भूषं विभाति वनितामुखम्[4] ॥ १५ ॥
रूपकादिमलंकारं बाह्यमाचक्षते परे।
सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलंकृतिम् ॥ १६ ॥
तदेतदाहुः सौशब्दयं नार्थव्युत्पत्तिरीदृशी।
शब्दाभिधेयालंकारभेदादिष्टं द्वयं तु नः[5] ॥ १७ ॥

तेन शब्दार्थौ द्वौ संमिलितौ काव्यमिति स्थितम्। एवमवस्थापिते

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[1] °षानभिगृह्णन्. [2] सहृदहृदयसंवेद्य°. [3] °स्तथान्यै°. [4] वनिताननम्.
[5] Bhāmaha, I. 15-17.

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द्वयोः काव्यत्वे कदाचिदेकस्य मनाङ्मात्रन्यूनतायां सत्यां काव्यव्यवहारः प्रवर्तेतेत्याह — सहिताविति । सहितौ सहितभावेन साहित्येनावस्थितौ । ननु च वाच्यवाचकसंबन्धस्य विद्यमानत्वादेतयोर्न कथंचिदपि साहित्यविरहः, सत्यमेतत् । किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम् । कीदृशम् ?—वक्रताविचित्रगुणालंकारसंपदां परस्परस्पर्धाधिरोहः । तेन

समसर्वगुणौ सन्तौ सुहृदाविव सङ्गतौ ।
परस्परस्य शोभायै शब्दार्थौ भवतो यथा ॥ १८ ॥

ततोऽरुणपरिस्पन्दमन्दीकृतवपुः शशी ।
दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥ १९ ॥

अत्रारुणपरिस्पन्दमन्दीकृतवपुषः शशिनः कामपरिक्षामवृत्तेः कामिनीकपोलफलकस्य च पाण्डुत्वसाम्यसमर्थनादर्थालंकारपरिपोषः शोभातिशयमावहति । वक्ष्यमाणवर्णविन्यासवक्रतालक्षणः शब्दालंकारोऽप्यतितरां रमणीयः । वर्णविन्यासविच्छित्तिविहिता लावण्यलक्षणगुण[1]संपदस्त्येव । यथा च

लीलाए कुवलअं कुवलअं व सीसे समुव्वहंतेण ।
सेसेण सेसपुरिसाणं पुरिसआरो समुव्वसिओ ॥ २० ॥[2]

लीलया कुवलयं कुवलयमिव शीर्षे समुद्वहता ।
शेषेण शेषपुरुषाणां पुरुषकारः समुद्धसितः ॥

अत्राप्यप्रस्तुतप्रशंसोपमालक्षणवाच्यालंकारवैचित्र्यविहिता हेलामात्रविरचितयमकानुप्रासहारिणी समर्पकत्वसुभगा कापि काव्यच्छाया सहृदयहृदयमाह्लादयति ।

द्विवचनेनात्र वाच्यवाचकजातिद्वित्वमभिधीयते । व्यक्तिद्वि-

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[1] लावण्यगुण°. [2] cited in गाहारयणकोस, ७८६.

त्वाभिधाने पुनरेकपदव्यवस्थितयोरपि काव्यत्वं स्यादित्याह—बन्धे व्यवस्थितौ। बन्धो वाक्यविन्यासः तत्र व्यवस्थितौ विशेषेण लावण्यादिगुणालंकारशोभिना संनिवेशेन कृतावस्थानौ। सहितावित्यत्रापि यथायुक्ति सजातीया[1]पेक्षया शब्दस्य शब्दान्तरेण वाच्यस्य वाच्यान्तरेण च साहित्यं परस्परस्पर्धित्वलक्षणमेव विवक्षितम्। अन्यथा तद्विदाह्लादकारित्वहानिः प्रसज्येत। यथा

असारं संसारं परिमुषितरत्नं त्रिभुवनं
निरालोकं लोकं मरणशरणं बान्धवजनम्।
अदर्पं कन्दर्पं जननयननिर्माणमफलं
जगज्जीर्णारण्यं कथमसि विधातुं व्यवसितः[2] ॥ २१ ॥

अत्र किल कुत्रचित्प्रबन्धे कश्चित्कापालिकः कामपि कामिनीं[3] व्यापादयितुमध्यवसितो सन्नेव[4]मभिधीयते—यदपगतसारः संसारः, हृतरत्नसर्वस्वं त्रैलोक्यम्, आलोकनीयकमनीयवस्तुवर्जितो जीवलोकः, सकललोकलोचननिर्माणं निष्फलप्रायम्, त्रिभुवनविजयित्वदर्पविहीनः[5] कन्दर्पः, जगज्जीर्णारण्यकल्पमनया भवतीति किं त्वमेवंविधमकरणीयं कर्तुं व्यवसित इति। एतस्मिन् श्लोके महावाक्यकल्पे वाक्यान्तराण्यवान्तरवाक्यसदृशानि तस्याः सकललोकलोभनीयलावण्यसंपत्प्रतिपादनपराणि परस्परस्पर्धीन्यतिरमणीयान्युपनिबद्धानि कमपि काव्यच्छायातिशयं पुष्णन्ति। मरणशरणं बान्धवजनमिति पुनरेतेषां न कलामात्रमपि स्पर्धितुमर्हतीति न तद्विदाह्लादकारि। बहुषु च रमणीयेष्वेकवाक्योपयोगिषु युगपत् प्रतिभासपदवीमवतरत्सु वाक्यार्थपरिपूरणार्थं तत्प्रतिमं प्राप्तुमपरं प्रयत्नेन प्रतिभा प्रसाद्यते। तथा चास्मिन्नेव प्रस्तुत-

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[1] स्वजातीयापेक्षया. [2] Mālatīmādhava, V. 30. [3] कान्ता° [4] भवन्नेव°. [5] दर्पहीनः.

वस्तुसब्रह्मचारिवस्त्वन्तरमपि सुप्रापमेव—"विधिमपि विपन्नाद्भुतविधिम्" इति। प्रथमप्रतिभातपदार्थप्रतिनिधिपदार्थान्तरासंभवे सुकुमारतरापूर्वसमर्पणेन कामपि काव्यच्छायामुन्मीलयन्ति कवयः। यथा

रुद्राद्रेस्तुलनं स्वकण्ठविपिनच्छेदो[1] हरेर्वासनं
कारावेश्मनि पुष्पकापहरणम्* ॥ २२॥

इत्युपनिबद्धच पूर्वोपनिबद्धपदार्थानुरूपवस्त्वन्तरासंभवादपूर्वमेव "यस्येदृशाः केलयः" इति विन्यस्तम्,[2] येनान्येऽपि कामपि कमनीयतामनीयन्त। यथा च

तद्वक्त्रेन्दुविलोकनेन दिवसो नीतः प्रदोषस्तथा
तद्गोष्ठ्यैव निशापि मन्मथकृतोत्साहैस्तदङ्गार्पणैः।
तां संप्रत्यपि मार्गदत्तनयनां द्रष्टुं प्रवृत्तस्य मे
बद्धोत्कण्ठमिदं मनः किम् ॥ २३॥

इति संप्रत्यपि तामेवंविधां वीक्षितुं प्रवृत्तस्य मम मनः किमिति बद्धोत्कण्ठमिति परिसमाप्तेऽपि तथाविधो वस्तु[3]विन्यासो विहितः—"अथवा प्रेमासमाप्तोत्सवम्" इति, येन पूर्वेषां जीवितमिवार्पितम्।

यद्यपि द्वयोरप्येतयोस्तत्प्राधान्येनैव वाक्यार्थोपनिबन्धः,[4] तथापि कविप्रतिभाप्रौढिरेव प्राधान्येनावतिष्ठते। शब्दस्यापि शब्दान्तरेण साहित्यविरहोदाहरणं यथा

चारुता वपुरभूषयदासां तामनूननवयौवनयोगः।
तं पुनर्मकरकेतनलक्ष्मीस्तां मदो दयितसङ्गमभूषः[5] ॥ २४॥

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[1] °विपितच्छेदो. * Bālarāmāyaṇa, I. 51. [2] न्यस्तम्. [3] तथाविधवस्तु°. [4] वाक्योपनिबन्धः. [5] Śiśupālavadha, X. 33.

दयितसङ्गमस्तामभूषयदिति वक्तव्ये कीदृशो मदः, दयितसङ्गमो भूषा यस्येति दयितसङ्गमशब्दस्य प्राधान्येनाभिमतस्य समासवृत्तावन्तर्भूतत्वाद् गुणीभावो न तद्विदाह्लादकारी। दीपकालंकारस्य च काव्यशोभाकारित्वेनोपनिबद्धस्य निर्वहणावसरे त्रुटितप्रायत्वात् प्रक्रमभङ्गविहितं सरसहृदयवैरस्यमनिवार्यम्। 'दयितसङ्गतिरेनम्' इति पाठान्तरं सुलभमेव।

द्वयोरप्येतयोरुदाहरणयोः प्राधान्येन प्रत्येकमेकतरस्य साहित्यविरहो व्याख्यातः। परमार्थतः पुनरुभयोरप्येकतरस्य साहित्यविरहोऽन्यतरस्यापि पर्यवस्यति। तथा चार्थः समर्थवाचकासद्भावे स्वात्मना स्फुरन्नपि मृतकल्प एवावतिष्ठते। शब्दोऽपि वाक्योपयोगिवाच्यासंभवे वाच्यान्तरवाचकः सन् वाक्यस्य व्याधिभूतः प्रतिभातीत्यलमतिप्रसङ्गेन।

प्रकृतं तु। कीदृशे बन्धे—वक्रकविव्यापारशालिनि। वक्रो योऽसौ शास्त्रादिप्रसिद्धशब्दार्थोपनिबन्धव्यतिरेकी षट्प्रकारवक्रताविशिष्टः कविव्यापारस्तत्क्रियाक्रमस्तेन शालते श्लाघते यस्तस्मिन्। एवमपि कष्टकल्पनोपहतेऽपि प्रसिद्धव्यतिरेकित्वमस्तीत्याह—तद्विदाह्लादकारिणि। तदिति काव्यपरामर्शः तद्विदन्तीति तद्विदस्तज्ज्ञास्तेषामाह्लादमानन्दं करोति यस्तस्मिन् तद्विदाह्लादकारिणि बन्धे व्यवस्थितौ। वक्रता[1]प्रकारांस्तद्विदाह्लादकारित्वं च प्रत्येकं यथावसरमेवोदाहरिष्यति[2]।

एवं काव्यस्य सामान्यलक्षणे विहिते विशेषलक्षणमुपक्रमते। तत्र शब्दार्थयोस्तावत्स्वरूपं निरूपयति—

वाच्योऽर्थो वाचकः शब्दः प्रसिद्धमिति यद्यपि।
तथापि काव्यमार्गेऽस्मिन् परमार्थोऽयमेतयोः॥ ८॥

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[1] वक्रतां वक्रता°- [2] °हरिष्यन्ते.

इति एवंविधं वस्तु प्रसिद्धं प्रतीतम्—यो वाचकः प्रत्यायकः[1] स शब्दः, यो वाच्यश्चाभिधेयः सोऽर्थ इति। ननु च °द्योतक-व्यञ्जकावपि शब्दौ संभवतः, तदसंग्रहान्नाव्याप्तिः, यस्मादर्थप्रतीति-कारित्वसामान्यादुपचारात्तावपि वाचकावेव। एवं द्योत्यव्यङ्ग्य-योरप्यर्थयोः[2] प्रत्येयत्वसामान्यादुपचाराद्वाच्यत्वमेव। तस्माद् वाचकत्वं वाच्यत्वं च शब्दार्थयोर्लोके सुप्रसिद्धं यद्यपि लक्षणम्, तथाप्यस्मिन् अलौकिके काव्यमार्गे कविकर्मवर्त्मनि अयमेतयोर्व-क्ष्यमाणः[3] परमार्थः किमप्यपूर्वं तत्त्वमित्यर्थः। कीदृशमित्याह—

शब्दो विवक्षितार्थैकवाचकोऽन्येषु सत्स्वपि।
अर्थः सहृदयाह्लादकारिस्वस्पन्दसुन्दरः ॥ ९ ॥

स शब्दः काव्ये यस्तत्समुचितसमस्तसामग्रीकः। कीदृक्—विवक्षितार्थैकवाचकः। विवक्षितो योऽसौ वक्तुमिष्टोऽर्थस्तदेक-वाचकः तस्यैकः केवल एव वाचकः। कथम्—अन्येषु सत्स्वपि। अपरेषु तद्वाचकेषु बहुष्वपि विद्यमानेषु। तथा च—सामान्या-त्मना वक्तुमभिप्रेतो योऽर्थस्तस्य विशेषाभिधायी शब्दः सम्यग् वाचकतां न प्रतिपद्यते। यथा

कल्लोलवेल्लितदृषत्परुषप्रहारै
रत्नान्यमूनि मकराकर माऽवमंस्थाः।
किं कौस्तुभेन भवतो विहितो न नाम
याच्ञाप्रसारितकरः पुरुषोत्तमोऽपि[4] ॥ २५ ॥

अत्र रत्नसामान्योत्कर्षाभिधानमुपक्रान्तम्। कौस्तुभेनेति रत्नवि-शेषाभिधायी शब्दस्तद्विशेषोत्कर्षाभिधानमुपसंहरतीति प्रक्रमोप-संहारवैषम्यं न शोभातिशयमावहति। न चैतद्वक्तुं शक्यते—

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[1] प्रत्यायकः omitted. [2] °योरर्थयोः. [3] °र्वक्ष्यमाणलक्षणः. [4] Bhallaṭa-śataka, 62.

यः कश्चिद्विशेषे गुणग्रामगरिमा विद्यते स सर्वसामान्येऽपि संभवत्येवेति । यस्मात्

वाजिवारणलोहानां काष्ठपाषाणवाससाम् ।
नारीपुरुषतोयानामन्तरं महदन्तरम्[1] ॥ २६ ॥

तस्मादेवंविधे विषये सामान्याभिधाय्येव शब्दः सहृदयहृदयहारितां प्रतिपद्यते । तथा चास्मिन् प्रकृते पाठान्तरं सुलभमेव—"एकेन किं न विहितो भवतः स नाम" इति । यत्र च[2] विशेषात्मना वस्तु प्रतिपादयितुमभिमतं तत्र विशेषाभिधायकमेवाभिधानं निबध्नन्ति कवयः । यथा

द्वयं गतं संप्रति शोचनीयतां
समागमप्रार्थनया कपालिनः ।
कला च सा कान्तिमती कलावत-
स्त्वमस्य लोकस्य च नेत्रकौमुदी[3] ॥ २७ ॥

अत्र परमेश्वरवाचकशब्दसहस्रसंभवेऽपि कपालिन इति बीभत्सरसालम्बनविभाववाचकः शब्दो जुगुप्सास्पदत्वेन प्रयुज्यमानः कामपि वाचकवक्रतां विदधाति । 'संप्रति' 'द्वयं' चेत्यतीव रमणीयम्—यत् किल पूर्वमेका सैव दुर्व्यसनदूषितत्वेन शोचनीया जाता,[4] संप्रति पुनस्त्वया तस्यास्तथाविधदुरध्यवसायसाहायकमिवारब्धमित्युपहस्यते । 'प्रार्थना'-शब्दोऽप्यतितरां रमणीयः, यस्मात् काकतालीययोगेन तत्समागमः कदाचिन्न वाच्यतावहः । प्रार्थना पुनरत्रात्यन्तं कौलीनकलङ्ककारिणी । 'सा च' 'त्वं च' इति द्वयोरप्यनुभूयमानपरस्परस्पर्धिलावण्यातिशयप्रतिपादनपरत्वेनोपात्तम् । 'कलावतः' 'कान्तिमती' इति च मतुप्[5]प्रत्ययेन

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[1] Tantrākhyāyika, I. 40. [2] च omitted. [3] Kumārasambhava, V. 71.
[4] संजाता. [5] मत्वर्थीय°.

द्वयोरपि प्रशंसा प्रतीयत इत्येषां प्रत्येकं कश्चिदप्यर्थः शब्दान्तराभिधेयतां नोत्सहते । कविविवक्षितविशेषाभिधानक्षमत्वमेव वाचकत्वलक्षणम् । यस्मात्प्रतिभायां तत्कालोल्लिखितेन केनचित्परिस्पन्देन परिस्फुरन्तः पदार्थाः प्रकृतप्रस्तावसमुचितेन केनचिदुत्कर्षेण वा समाच्छादितस्वभावाः सन्तो विवक्षाविधेयत्वेनाभिधेयतापदवीमवतरन्तस्तथाविधविशेषप्रतिपादनसमर्थेनाभिधानेनाभिधीयमानाश्चेतश्चमत्कारि[1]तामापद्यन्ते । यथा

संरम्भः करिकीटमेघशकलोद्देशेन सिंहस्य यः
सर्वस्यैव स जातिमात्रविहितो हेवाकलेशः किल ।
इत्याशाद्विरदक्षयाम्बुदघटाबन्धेऽप्यसंरब्धवान्
योऽसौ कुत्र चमत्कृतेरतिशयं यात्वम्बिकाकेसरी* ॥ २८ ॥

अत्र करिणां 'कीट'-व्यपदेशेन तिरस्कारः, तोयदानां च 'शकल'-शब्दाभिधानेनानादरः, 'सर्वस्य' इति यस्य कस्यचित्तुच्छतरप्रायस्येत्यवहेला, जातेश्च 'मात्र'-शब्दविशिष्टत्वेनावलेपः, हेवाकस्य 'लेश'-शब्दाभिधानेनाल्पताप्रतिपत्तिरित्येते विवक्षितार्थैकवाचकत्वं द्योतयन्ति । 'घटाबन्ध'-शब्दश्च प्रस्तुतमहत्त्वप्रतिपादनपरत्वेनोपात्तस्तन्निबन्धनतां प्रतिपद्यते । विशेषाभिधानाकाङ्क्षिणः पुनः पदार्थस्वरूपस्य तत्प्रतिपादनपरविशेषणशून्यतया शोभापरिहाणिरुत्प[2]द्यते । तथा

यत्रा[3]नुल्लिखिताख्यमेव निखिलं निर्माणमेतद्विधे-
रुत्कर्षप्रतियोगिकल्पनमपि न्यक्कारकोटिः परा ।
जाता[4] प्राणभृतां मनोरथगतीरुल्लङ्घ्य यत्संपद-
स्तस्याभासमणीकृताश्मसु मणेरश्मत्वमेवोचितम् ॥ २९ ॥

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* criticised in Vyaktiviveka, II. [1] °श्चेतनचमत्कारि. [2] शोभाहानिरुत्प°. [3] तत्रा°. [4] याताः.

अत्र 'आभास'-शब्दः स्वयमेव मात्रादिविशिष्टत्वमभिलषँल्लक्ष्यते । पाठान्तरम्—'छायामात्रमणीकृताश्मसु मणेस्तस्याश्मतैवोचिता' इति । एतच्च वाचकवक्रताप्रकारस्वरूपनिरूपणावसरे प्रतिपदं प्रकटीभविष्यतीत्यलमतिप्रसङ्गेन ।

अर्थश्च वाच्यलक्षणः कीदृशः—काव्ये यः सहृदयाह्लादकारिस्वस्पन्दसुन्दरः । सहृदयाः काव्यार्थविदस्तेषामाह्लादमानन्दं करोति यस्तेन स्वस्पन्देनात्मीयेन स्वभावेन सुन्दरः सुकुमारः । तदेतदुक्तं भवति—यद्यपि पदार्थस्य नानाविधधर्मखचितत्वं संभवति तथापि तथाविधेन धर्मेण संबन्धः समाख्यायते यः सहृदयहृदयाह्लादमाधातुं क्षमते । तस्य च तदाह्लादसामर्थ्यं संभाव्यते येन काचिदेव स्वभावमहत्ता रसपरिपोषाङ्गत्वं वा व्यक्तिमासादयति । यथा

दंष्ट्रापिष्टेषु सद्यः शिखरिषु न कृतः स्कन्धकण्डूविनोदः
सिन्धुष्वङ्गावगाहः खुरकुहरगलत्तुच्छतोयेषु नाप्तः ।
लब्धाः पातालपङ्के न लुठनरतयः पोत्रमात्रोपयुक्ते
येनोद्धारे धरित्र्याः स जयति विभुताविघ्नितेच्छो वराहः*॥३०॥

अत्र च तथाविधः पदार्थपरिस्पन्दमहिमा निबद्धो यः[1] स्वभावसंभविनस्तत्परिस्पन्दान्तरस्य संरोधसंपादनेन स्वभावमहत्तां समुल्लासयन् सहृदयहृदयाह्लाद[2]कारितामापन्नः[3] । यथा च

तामभ्यगच्छद्रुदितानुसारी
मुनिः कुशेध्माहरणाय यातः ।
निषादविद्धाण्डजदर्शनोत्थः
श्लोकत्वमापद्यत यस्य शोकः[4] ॥ ३१ ॥

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* Saduktikarṇāmṛta, 191. [1] निबद्धोदयः [2] सहृदयाह्लाद°. [3] °तां प्रपन्नः. [4] Raghuvaṁśa, XIV, 70.

अत्र कोऽसौ मुनिर्वाल्मीकिरिति पर्यायपदमात्रे वक्तव्ये परमकारुणिकस्य निषादनिर्भिन्नशकुनिसंदर्शनमात्रसमुत्थितः शोकः श्लोकत्वमभजत यस्येति तस्य तदवस्थजनकराजपुत्रीदशादर्शन[1]विवशवृत्तेरन्तःकरणपरिस्पन्दः करुणरसपरिपोषाङ्गतया सहृदयहृदयाह्लादकारी कवेरभिप्रेतः । यथा च

भर्तुर्मित्रं प्रियमविधवे विद्धि मामम्बुवाहं
तत्संदेशाद्धृदयनिहितादागतं त्वत्समीपम् ।
यो वृन्दानि त्वरयति पथि श्राम्यतां प्रोषितानां
मन्द्रस्निग्धैर्ध्वनिभिरबलावेणिमोक्षोत्सुकानि* ॥ ३२ ॥

अत्र प्रथममामन्त्रणपदार्थस्तदाश्वासकारिपरिस्पन्दनिबन्धनः भर्तुर्मित्रं मां विद्धीत्युपादेयतामा[2]त्मनः प्रथयति । तच्च न सामान्यम्, प्रियमिति विश्रम्भपात्रताम्[3] । इति तामाश्वास्योन्मुखीकृत्य च तत्संदेशात्त्वत्समीपमागमनमिति प्रकृतं प्रस्तौति । हृदयनिहितादिति सुहृत्त्वविहितं[4] सावधानत्वं द्योत्यते । ननु चान्यः कश्चिदेवंविधव्यवहारविदग्धबुद्धिः कथं न नियुक्त इत्याह—ममैवात्र कौशलं किमपि[5] विजृम्भते । अम्बुवाहमित्यात्मनस्तत्कारिताभिधानं द्योतयति । यः प्रोषितानां वृन्दानि त्वरयति, संजातत्वराणि करोति । कीदृशानाम्—श्राम्यतां त्वरायामसमर्थानामपि । वृन्दानीति बाहुल्यात्तत्कारिताभ्यासं कथयति । केन—मन्द्रस्निग्धैर्ध्वनिभिः, माधुर्यरमणीयैः शब्दैर्विदग्धदूतप्ररोचनावचनप्रायैरित्यर्थः । क्व—पथि मार्गे । यदृच्छया यथाकथंचिदहमेतदाचरामीति किं पुनः प्रयत्नेन सुहृत्प्रेमनिमित्तं संरम्भबुद्धिं[6] न करोमीति । कीदृशानि वृन्दानि—अबलावेणिमोक्षोत्सुकानि । अबला-शब्देनात्र

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[1] राजपुत्रीदर्शन°. * Meghadūta, 96. [2] °देयत्वमा°. [3] विश्रम्भकथापात्रताम्. [4] स्वहृदयानिहितं for सुहृत्त्वविहितं. [5] किमपि कौशलं. [6] संरब्धबुद्धिं°.

तत्प्रेयसीविरहवैधुर्यासहत्वं भण्यते, तद्वेणिमोक्षोत्सुकानीति तेषां तदनुरक्तचित्तवृत्तित्वम्। तदयमत्र वाक्यार्थः—विधिविहितविरहवैधुर्यस्य परस्परानुरक्तचित्तवृत्तेर्यस्य कस्यचित्कामिजनस्य समागमसौख्यसंपादनसौहार्दे सदैव गृहीतव्रतोऽस्मीति। अत्र यः पदार्थपरिस्पन्दः कविनोपनिबद्धः प्रबन्धस्य मेघदूतत्वे परमार्थतः स एव जीवितमिति सुतरां सहृदयाह्लादकारी[1]। न पुनरेवंविधो यथा

सद्यः पुरीपरिसरेऽपि शिरीषमृद्वी
गत्वा[2] जवात्त्रिचतुराणि पदानि सीता[3]।
गन्तव्यमद्य कियदित्यसकृद् ब्रुवाणा
रामाश्रुणः कृतवती प्रथमावतारम्[4] ॥ ३३॥

अत्रासकृत्प्रतिक्षणं कियदद्य गन्तव्यमित्यभिधानलक्षणः परिस्पन्दो न स्वभावमहत्तामुन्मीलयति, न च रसपरिपोषाङ्गतां प्रतिपद्यते। यस्मात्सीतायाः सहजेन केनाप्यौचित्येन गन्तुमध्यवसितायाः सौकुमार्यादेवंविधं वस्तु हृदये परिस्फुरदपि वचनमारोहतीति सहृदयैः संभावयितुं न पार्यते। न च प्रतिक्षणमभिधीयमानमपि राघवाश्रुप्रथमावतारस्य सम्यक् सङ्गतिं भजते, सकृदाकर्णनादेव तस्योपपत्तेः। एतच्चात्यन्तरमणीयमपि मनाङ्मात्रचलितावधानत्वेन कवेः कदर्थितम्। तस्माद् 'अवशम्' इत्यत्र पाठः कर्तव्यः। तदेवंविधं विशिष्टमेव शब्दार्थयोर्लक्षणमुपादेयम्। तेन नेयार्थापार्थादयो दूरोत्सारितत्वात्पृथङ्न वक्तव्याः।

एवं शब्दार्थयोः प्रसिद्धस्वरूपातिरिक्तमन्यदेव रूपान्तरमभिधाय न तावन्मात्रमेव काव्योपयोगि, किन्तु वैचित्र्यान्तरविशिष्टमित्याह—

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[1] सहृदयहृदयाह्लादकारी. [2] सीता. [3] गत्वा. [4] Bālarāmāyaṇa, VI. 34.

उभावेतावलंकार्यौ तयोः पुनरलंकृतिः ।
वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते ।। १० ।।

उभौ द्वावप्येतौ शब्दार्थावलंकार्यावलंकरणीयौ केनापि शोभातिशयकारिणालंकरणेन योजनीयौ । किं तत्तयोरलङ्करणमित्यभिधीयते—तयोः पुनरलंकृतिः । तयोर्द्वित्वसंख्याविशिष्टयोरप्यलंकृतिः पुनरेकैव, यया द्वावप्यलंक्रियेते । कासौ—वक्रोक्तिरेव । वक्रोक्तिः प्रसिद्धाभिधानव्यतिरेकिणी विचित्रैवाभिधा । कीदृशी—वैदग्ध्यभङ्गीभणितिः । वैदग्ध्यं विदग्धभावः कविकर्मकौशलं तस्य भङ्गी विच्छित्तिः, तया भणितिः विचित्रैवाभिधा वक्रोक्तिरित्युच्यते । तदिदमत्र तात्पर्यम्—यत् शब्दार्थौ पृथगवस्थितौ न[1] केनापि व्यतिरिक्तेनालंकरणेन योज्येते, किन्तु वक्रतावैचित्र्ययोगितयाभिधानमात्र[2]मेवानयोरलंकारः, तस्यैव शोभातिशयकारित्वात् । एतच्च वक्रताव्याख्यानावसर एवोदाहरिष्यते ।

ननु च किमिदं प्रसिद्धार्थविरुद्धं प्रतिज्ञायते यद्वक्रोक्तिरेवालंकारो नान्यः कश्चिदिति, यतश्चिरन्तनैरपरं स्वभावोक्तिलक्षणमलंकरणमाम्नातं तच्चातीवरमणीयमित्यसहमानस्तदेव निराकर्तुमाह—

अलंकारकृतां येषां स्वभावोक्तिरलंकृतिः ।
अलंकार्यतया तेषां किमन्यदवतिष्ठते ।। ११ ।।

येषामलंकारकृतामलंकारकाराणां स्वभावोक्तिरलंकृतिः, या स्वभावस्य पदार्थधर्मलक्षणस्य परिस्पन्दस्य उक्तिरभिधा सैवालंकृतिरलंकरणमिति प्रतिभाति, ते सुकुमारमानसत्वाद् विवेकक्लेशद्वेषिणः । यस्मात् स्वभावोक्तिरिति कोऽर्थः? स्वभाव एवोच्यमानः स एव यद्यलंकारस्तत्किमन्यत्तद्व्यतिरिक्तं काव्यशरीरकल्पं

[1] न omitted. [2] °मात्र omitted.

वस्तु विद्यते यत्तेषामलंकार्यतया विभूष्यत्वेनावतिष्ठते पृथगवस्थितिमासादयति, न किंचिदित्यर्थः ।

ननु च पूर्वमवस्थापितम्—यद्वाक्यस्यैवाविभागस्य सालंकारस्य काव्यत्वमिति (१।६) तत्किमर्थमेतदभिधीयते? सत्यम्, किन्तु तत्रासत्यभूतोऽप्यपोद्धारबुद्धिविहितो विभागः कर्तुं शक्यते वर्णपदन्यायेन वाक्यपदन्यायेन चेत्युक्तमेव । एतदेव प्रकारान्तरेण विकल्पयितुमाह—

स्वभावव्यतिरेकेण वक्तुमेव न युज्यते ।
वस्तु तद्रहितं यस्मान्निरुपाख्यं प्रसज्यते ।। १२ ।।

स्वभावव्यतिरेकेण स्वपरिस्पन्दं विना निःस्वभावं वक्तुमभिधातुमेव न युज्यते न शक्यते । वस्तु वाच्यलक्षणम् । कुतः—तद्रहितं तेन स्वभावेन रहितं वर्जितं यस्मान्निरुपाख्यं प्रसज्यते । उपाख्याया निष्क्रान्तं निरुपाख्यम् । उपाख्या शब्दः, तस्यागोचरभूतमभिधानायोग्यमेव संपद्यते । यस्मात् स्वभावशब्दस्येदृशी व्युत्पत्तिः—भवतोऽस्मादभिधानप्रत्ययाविति भावः, स्वस्यात्मनो भावः स्वभावः । तेन स एव यस्य कस्यचित्पदार्थस्य प्रख्योपाख्यावतारनिबन्धनम्, तेन वर्जितमसत्कल्पं वस्तु शशविषाणप्रायं शब्दज्ञानागोचरतां प्रतिपद्यते । स्वभावयुक्तमेव सर्वथाभिधेयपदवीमवतरतीति शाकटिकवाक्यानामपि सालंकारता प्राप्नोति, स्वभावोक्तियुक्तत्वेन । एतदेव युक्त्यन्तरेण विकल्पयति—

शरीरं चेदलंकारः किमलंकुरुतेऽपरम् ।
आत्मैव नात्मनः स्कन्धं क्वचिदप्यधिरोहति ।। १३ ।।

यस्य कस्यचिद्वर्ण्यमानस्य वस्तुनो वर्णनीयत्वेन स्वभाव एव वर्ण्यशरीरम् । स एव चेदलंकारो यदि विभूषणं तत्किमपरं

तद्व्यतिरिक्तं विद्यते यदलंकुरुते विभूषयति । स्वात्मानमेवालंकरोतीति चेत्तदयुक्तम् अनुपपत्तेः । यस्मादात्मैव नात्मनः स्कन्धं क्वचिदप्यधिरोहति, शरीरमेव शरीरस्य न कुत्रचिदप्यंसमधिरोहतीत्यर्थः, स्वात्मनि क्रियाविरोधात् । अन्यच्चाभ्युपगम्यापि ब्रूमः—

भूषणत्वे स्वभावस्य विहिते भूषणान्तरे ।
भेदावबोधः प्रकटस्तयोरप्रकटोऽथवा ।। १४ ।।

स्पष्टे सर्वत्र संसृष्टिरस्पष्टे संकरस्ततः ।
अलंकारान्तराणां च विषयो नावशिष्यते ।। १५ ।।

भूषणत्वे स्वभावस्य अलंकारत्वे परिस्पन्दस्य[1] यदा भूषणान्तरमलंकारान्तरं विधीयते तदा विहिते कृते, तस्मिन् सति, द्वयी गतिः संभवति । कासौ—तयोः स्वभावोक्त्यलंकारान्तरयोः भेदावबोधो भिन्नत्वप्रतिभासः प्रकटः सुस्पष्टः कदाचिदप्रकटश्चापरिस्फुटो वेति । तदा स्पष्टे प्रकटे तस्मिन् सर्वत्र सर्वस्मिन् कविवाक्ये संसृष्टिरेवैकालंकृतिः प्राप्नोति । अस्पष्टे तस्मिन्नप्रकटे सर्वत्रैवैकः संकरोऽलंकारः प्राप्नोति । ततः को दोषः स्यादित्याह —अलंकारान्तराणां च विषयो नावशिष्यते । अन्येषामलंकाराणामुपमादीनां विषयो गोचरो न कश्चिदप्यवशिष्यते, निर्विषयत्वमेवायातीत्यर्थः । ततस्तेषां लक्षणकरणवैयर्थ्यप्रसङ्गः । यदि च[2] तावेव संसृष्टिसंकरौ तेषां विषयत्वेन कल्प्येते तदपि न किंचित्, तैरेवालंकारकारै[3]स्तस्यार्थस्यानङ्गीकृतत्वात् । इत्यनेनाकाशचर्वणप्रतिमेनालमलीकनिबन्धनेन । प्रकृतमनुसरामः । सर्वथा यस्य कस्यचित् पदार्थजातस्य कविव्यापारविषयत्वेन वर्णनापदवीमवतरतः स्वभाव एव सहृदयाह्लादकारी काव्यशरीरत्वेन वर्ण-

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[1] स्वपरिस्पन्दस्य. [2] वा. [3] तैरेवालंकारै°.

नीयतां प्रतिपद्यते। स एव च यथायोगं शोभातिशयकारिणा येन केनचिदलंकारेण योजयितव्यः। तदिदमुक्तम्—'अर्थः सहृदयाह्लादकारिस्वस्पन्दसुन्दरः' (१।९) इति। 'उभावेतावलंकार्यौ' (१।१०) इति च।

एवं शब्दार्थयोः परमार्थमभिधाय 'शब्दार्थौ' इति (१।७) काव्यलक्षणवाक्ये पदमेकं व्याख्यातम्। इदानीं 'सहितौ' इति (१।७) व्याख्यातुं साहित्यमेतयोः पर्यालोच्यते—

शब्दार्थौ सहितावेव प्रतीतौ स्फुरतः सदा।
सहिताविति तावेव किमपूर्वं विधीयते ॥ १६ ॥

शब्दार्थावभिधानाभिधेयौ सहितावेव सदा सर्वकालं प्रतीतौ स्फुरतः ज्ञाने प्रतिभासेते। ततस्तावेव सहितावेव सहितावेति पुनः[1] किमपूर्वं विधीयते न किंचिदपूर्वं निष्पाद्यते, सिद्धं साध्यत इत्यर्थः। तदेवं शब्दार्थयोः स्वभावसिद्धं[2] साहित्यं कः सचेताः पुनस्तदभिधानेन निष्प्रयोजनमात्मानमायासयति? सत्यमेतत्, किन्तु न वाच्यवाचकलक्षणशाश्वतसंबन्धनिबन्धनं वस्तुतः साहित्यमित्युच्यते। यस्मादेतस्मिन् साहित्यशब्देनाभिधीयमाने कष्टकल्पनोपरचितानि गाङ्कुटादिवाक्यान्यसंबद्धानि शाकटिकादिवाक्यानि च सर्वाणि साहित्यशब्देनाभिधीयेरन्। तेन पदवाक्यप्रमाणव्यतिरिक्तं किमपि तत्त्वान्तरं साहित्यमिति विभागोऽपि न स्यात्। ननु च पदादिव्यतिरिक्तं यत्किमपि साहित्यं नाम तदपि सुप्रसिद्धमेव, पुनस्तदभिधानेऽपि कथं न पौनरुक्त्यप्रसङ्गः? अतएवैतदुच्यते—यदिदं साहित्यं नाम तदेतावति निःसीमनि समयाध्वनि साहित्यशब्दमात्रेणैव प्रसिद्धम्। न पुनरेतस्य कविकर्मकौशलकाष्ठाधिरूढरमणी[3]यस्याद्यापि कश्चिदपि विपश्चिदय-

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[1] पुनः omitted. [2] शब्दार्थयोर्निसर्गसिद्धं. [3] °धिरूढिरमणीय°,

[illegible]

मस्य परमार्थ इति मनाङ्मात्रमपि विचारपदवीमवतीर्णः। तदद्य सरस्वतीहृदयारविन्दमकरन्दबिन्दुसन्दोहसुन्दराणां सत्कविवचसामन्तरामोदमनोहरत्वेन परिस्फुरदेतत् सहृदयषट्चरणगोचरतां नीयते।

साहित्यमनयोः शोभाशालितां प्रति काप्यसौ।
अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थितिः ॥ १७ ॥

सहितयोर्भावः साहित्यम्। अनयोः शब्दार्थयोर्या काप्यलौकिकी चेतनचमत्कारकारितायाः कारणम् अवस्थितिर्विचित्रैव विन्यासभङ्गी। कीदृशी—अन्यूनानतिरिक्तत्वमनोहारिणी, परस्परस्पर्धित्वरमणीया। यस्यां द्वयोरेकतरस्यापि न्यूनत्वं निकर्षो न विद्यते नाप्यतिरिक्तत्वमुत्कर्षो वास्तीत्यर्थः। ननु च तथाविधं साम्यं द्वयोरुपहतयोरपि संभवतीत्याह—शोभाशालितां प्रति। शोभा सौन्दर्यमुच्यते। तया शालते श्लाघते यः स शोभाशाली, तस्य भावः शोभाशालिता, तां प्रति सौन्दर्यश्लाघितां प्रतीत्यर्थः। सैव च सहृदयाह्लादकारिता। तस्यां स्पर्धित्वेन यासाववस्थितिः परस्परसाम्यसुभगमवस्थानं सा साहित्यमुच्यते। अत्र[1] च[2] वाचकस्य वाचकान्तरेण वाच्यस्य वाच्यान्तरेण साहित्यमभिप्रेतम्, वाक्ये काव्यलक्षणस्य परिसमाप्तत्वादिति प्रतिपादितमेव (१।७)।

ननु च वाचकस्य वाच्यान्तरेण वाच्यस्य वाचकान्तरेण कथं न साहित्यमिति चेत्तन्न, क्रमव्युत्क्रमे प्रयोजनाभावादसमन्वयाच्च। तस्मादेतयोः शब्दार्थयोर्यथास्वं यस्यां स्वसम्पत्सामग्रीसमुदयः[3] सहृदयाह्लादकारी परस्परस्पर्धया परिस्फुरति, सा काचिदेव वाक्यविन्याससम्पत् साहित्यव्यपदेशभाग् भवति।

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[1] तत्र. [2] च omitted. [3] °समुदायः.

मार्गानुगुण्यसुभगो माधुर्यादिगुणोदयः ।
अलंकरणविन्यासो वक्रतातिशयान्वितः ॥ ३४ ॥

वृत्त्यौचित्यमनोहारि रसानां परिपोषणम् ।
स्पर्धया विद्यते यत्र यथास्वमुभयोरपि ॥ ३५ ॥

सा काप्यवस्थितिस्तद्विदाह्लादैकनिबन्धनम्[1] ।
पदादिवाक्परिस्पन्दसारः साहित्यमुच्यते ॥ ३६ ॥

एतेषां च पदवाक्यप्रमाणसाहित्यानां चतुर्णामपि प्रतिवाक्यमुपयोगः । तथा चैतत्पदमेवंस्वरूपं गकारौकारविसर्जनीयात्मकमेतस्य चार्थस्य प्रातिपदिकार्थपञ्चकलक्षणस्याख्यातपदार्थषट्कलक्षणस्य वा[2] वाचकमिति पदसंस्कारलक्षणस्य व्यापारः । पदानां च परस्परान्वयलक्षणसंबन्धनिबन्धनमेतद्वाक्यार्थतात्पर्यमिति वाक्यविचारलक्षणस्योपयोगः । प्रमाणेन प्रत्यक्षादिनैतदुपपन्नमिति युक्तियुक्तत्वं नाम प्रमाणलक्षणस्य प्रयोजनम् । इदमेव परिस्पन्दमाहात्म्यात्सहृदयहारितां प्रतिपन्नमिति साहित्यस्योपयुज्यमानता । एतेषां यद्यपि प्रत्येकं स्वविषये प्राधान्यमन्येषां गुणीभावस्तथापि सकलवाक्य[3]परिस्पन्दजीवितायमानस्यास्य साहित्यलक्षणस्यैव कविव्यापारस्य वस्तुतः सर्वा[4]तिशायित्वम् । यस्मादेतदमुख्यतयापि यत्र वाक्यसन्दर्भान्तरे स्वपरिमलमात्रेणैव संस्कारमारभते तस्यैतदधिवासनाशून्य[5]तामात्रेणैव रामणीयकविरहः पर्यवस्यति । तस्मादुपादेयतायाः परिहाणिरुत्पद्यते । तथा च स्वप्रवृत्तिवैयर्थ्यप्रसङ्गः । शास्त्रातिरिक्तप्रयोजनत्वं शास्त्राभिधेयचतुर्वर्गाधिकफलत्वं चास्य पूर्वमेव प्रतिपादितम् (१।३,५) ।

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1 °तद्विदानन्दस्पन्दसुन्दरा. 2 वा omitted. 3 °वाक्°. 4 सर्वत्राति°. 5 °वासशून्यता°.

अपर्यालोचितेऽप्यर्थे बन्धसौन्दर्यसम्पदा ।
गीतवद्धृदयाह्लादं तद्विदां विदधाति यत् ॥ ३७॥

वाच्यावबोधनिष्पत्तौ पदवाक्यार्थजीवितम्[1] ।
यत्किमप्यर्पयत्यन्तः पानकास्वादवत्सताम् ॥ ३८॥

शरीरं जीवितेनेव स्फुरितेनेव जीवितम् ।
विना निर्जीवतां येन याति काव्यं[2] विपश्चिताम् ॥ ३९॥

यस्मात्किमपि सौभाग्यं तद्विदामेव गोचरम् ।
सरस्वती समभ्येति तदिदानीं विचार्यते ॥ ४०॥

इत्यन्तरश्लोकाः ।

एवं सहिताविति व्याख्याय कविव्यापारवक्रत्वं व्याचष्टे—

कविव्यापारवक्रत्वप्रकाराः संभवन्ति षट् ।
प्रत्येकं बहवो भेदास्तेषां विच्छित्तिशोभिनः ॥ १८ ॥

कवीनां व्यापारः कविव्यापारः काव्यक्रियालक्षणस्तस्य वक्रत्वं वक्रभावः प्रसिद्धप्रस्थानव्यतिरेकि वैचित्र्यं तस्य प्रकाराः प्रभेदाः षट् संभवन्ति । मुख्यतया तावन्त एव सन्तीत्यर्थः[3] । तेषां प्रत्येकं प्रकाराः बहवो भेदविशेषाः । कीदृशाः—विच्छित्तिशोभिनः वैचित्र्यभङ्गीभ्राजिष्णवः । संभवन्तीति संबन्धः । तदेव दर्शयति—

वर्णविन्यासवक्रत्वं पदपूर्वार्धवक्रता ।
वक्रतायाः परोऽप्यस्ति प्रकारः प्रत्ययाश्रयः ॥ १९ ॥

वर्णानां विन्यासो वर्णविन्यासः अक्षराणां विशिष्टन्यसनं तस्य वक्रत्वं वक्रभावः प्रसिद्धप्रस्थानव्यतिरेकिणा वैचित्र्येणोपनिबन्धः संनिवेशविशेषविहितस्तद्विदाह्लादकारी शब्दशोभातिशयः । यथा

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1 °र्थवर्जितम्. 2 येन वाक्यं याति. 3 संभवन्तीत्यर्थः.

प्रथममरुणच्छायस्तावत्ततः कनकप्रभ-
स्तदनु विरहोत्ताम्यत्तन्वीकपोलतलद्युतिः ।
प्रसरति ततो ध्वान्तध्वंसक्षमः[1] क्षणदामुखे
सरसबिसिनीकन्दच्छेदच्छविर्मृगलाञ्छनः[2] ॥ ४१ ॥

अत्र वर्णविन्यासवक्रतामात्रविहितः शब्दशोभातिशयः सुतरां समुन्मीलितः । एतदेव वर्णविन्यासवक्रत्वं चिरन्तनेष्वनुप्रास इति प्रसिद्धम् । अस्य[3] च प्रभेदस्वरूपनिरूपणं स्वलक्षणा[4]वसरे करिष्यते (२।१) ।

पदपूर्वार्धवक्रता—पदस्य सुबन्तस्य तिङन्तस्य वा यत्पूर्वार्धं प्रातिपदिकलक्षणं धातुलक्षणं वा तस्य वक्रता वक्रभावो विन्यास-वैचित्र्यम् । तत्र च बहवः प्रकाराः संभवन्ति । यत्र रूढिशब्द-स्यैव प्रस्तावसमुचितत्वेन वाच्यप्रसिद्धधर्मान्तराध्यारोपगर्भत्वेन निबन्धः स पदपूर्वार्धवक्रतायाः प्रथमः प्रकारः । यथा

रामोऽस्मि सर्वं सहे ॥ ४२ ॥

द्वितीयः—यत्र संज्ञाशब्दस्य वाच्यप्रसिद्धस्य धर्मस्य लोकोत्तरा-तिशयाध्यारोपं गर्भीकृत्योपनिबन्धः । यथा

रामोऽसौ भुवनेषु विक्रमगुणैः प्राप्तः प्रसिद्धिं परा-
मस्मद्भाग्यविपर्ययाद्यदि परं देवो न जानाति तम् ।
वन्दीवैष यशांसि गायति मरुद्यस्यैकबाणाहति-
श्रेणीभूतविशालतालविवरोद्गीर्णैः स्वरैः सप्तभिः[5] ॥ ४३ ॥

अत्र राम-शब्दो लोकोत्तरशौर्यादिधर्मातिशयाध्यारोपपरत्वेनोपात्तो वक्रतां प्रथयति ।

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[1] ध्वान्तक्षोदक्षमः. [2] Subhāṣitāvalī, 2004. [3] अत्र. [4] लक्षणा°.
[5] Kāvyaprakāśa, IV. 109.

पर्यायवक्रत्वं नाम प्रकारान्तरं पदपूर्वार्धवक्रतायाः—यत्रानेक-शब्दाभिधेयत्वे वस्तुनः किमपि पर्यायपदं प्रस्तुतानुगुणत्वेन प्रयुज्यते । तथा—

वामं कज्जलवद्विलोचनमुरो रोहद्विसारिस्तनं
मध्यं क्षाममकाण्ड एव विपुलाभोगा नितम्बस्थली ।
सद्यःप्रोद्गतविस्मयैरिति गणैरालोक्यमानं मुहुः
पायाद्वः प्रथमं वपुः स्मररिपोर्मिश्रीभवत्कान्तया ॥ ४४ ॥

अत्र 'स्मररिपोः' इति पर्यायः कामपि वक्रतामुन्मीलयति । यस्मात्कामशत्रोः कान्तया सह[1] मिश्रीभावः शरीरस्य न कथंचिदपि संभाव्यत इति गणानां सद्यःप्रोद्गतविस्मयत्वमुपपन्नम् । सोऽपि पुनः पुनः परिशीलनेनाश्चर्यकारीति 'प्रथम'-शब्दस्य[2] जीवितम् । एतच्च पर्यायवक्रत्वं वाच्यासंभविधर्मान्तरगर्भीकारेणापि परि-[3]दृश्यते । तथा

अङ्गराज सेनापते राजवल्लभ रक्षैनं
भीमाद्दुःशासनम् इति[4] ॥ ४५ ॥

अत्र त्रयाणामपि पर्यायाणामसंभाव्यमानतत्परित्राणपात्रत्वलक्षण-मकिंचित्करत्वं गर्भीकृत्योपहस्यते—रक्षैनमिति ।

पदपूर्वार्धवक्रताया उपचारवक्रत्वं नाम प्रकारान्तरं विद्यते—यत्रामूर्तस्य वस्तुनो मूर्तद्रव्याभिधायिना शब्देनाभिधानमुपचारात् । यथा—निष्कारणं निकारकणिकापि मनस्विनां मानसमायासयति । यथा—हस्तावचेयं[5] यशः इति[6] । 'कणिका'-शब्दो मूर्तवस्तुस्तोकार्थाभिधायी स्तोकत्वसामान्योपचारादमूर्तस्यापि निकारस्य स्तोकाभिधानपरत्वेन प्रयुक्तस्तद्विदाह्लादकारित्वाद्वक्रतां पुष्णाति ।

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[1] सह omitted. [2] पदस्य. [3] परि omitted. [4] Veṇīsaṁhāra, III. 47 f.
[5] हस्तापचेयं. [6] इति omitted.

'हस्तावचेयम्' इति मूर्तपुष्पादिवस्तुसभविसंहतत्वसामान्योपचारादमूर्तस्यापि यशसो हस्तावचेयमित्यभिधानं वक्रत्वमावहति। द्रवरूपस्य वस्तुनो वाचकशब्दस्तरङ्गितत्वादिधर्मनिबन्धनः किमपि सादृश्यमात्रमवलम्ब्य संहतस्यापि वाचकत्वेन प्रयुज्यमानः कविप्रवाहे प्रसिद्धः। यथा

श्वासोत्कम्पतरङ्गिणि स्तनतटे इति* ॥ ४६ ॥

क्वचिदमूर्तस्यापि द्रवरूपार्थाभिधायी वाचकत्वेन प्रयुज्यते। यथा

एकां कामपि कालविप्रुषममी शौर्योष्मकण्डूव्यय-
व्यग्राः स्युश्चिरविस्मृतामरचमूडिम्बाहवा बाहवः ॥ ४७ ॥

एतयोस्तरंगिणीति विप्रुषमिति च कामपि[1] वक्रतामावहतः।

विशेषणवक्रत्वं नाम पदपूर्वार्धवक्रतायाः प्रकारो संभवति[2]— यत्र विशेषणमाहात्म्यादेव तद्विदाह्लादकारित्वलक्षणं वक्रत्वमभिव्यज्यते। यथा—

दाहोऽम्भःप्रसृतिपचः प्रचयवान् बाष्पः प्रणालोचितः
श्वासाः प्रेङ्खितदीप्रदीपलतिकाः पाण्डिम्नि मग्नं वपुः।
किंचान्यत्कथयामि रात्रिमखिलां त्वद्वर्त्म[3]वातायने
हस्तच्छत्त्रविरुद्धचन्द्रमहसस्तस्याः स्थितिर्वर्तते[4] ॥ ४८ ॥

अत्र दाहो बाष्पः श्वासा वपुरिति न किंचिद्वैचित्र्यमुन्मीलितम्। प्रत्येकं च[5] विशेषणमाहात्म्यात्[6] काचिदेव वक्रताप्रतीतिः। यथा च

व्रीडायोगान्नतवदनया संनिधाने गुरूणां
बद्धोत्कम्पस्तनकलशया मन्युमन्तर्नियम्य।

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* Subhāṣitaratnakoṣa, 737. [1] कामपि omitted. [2] विद्यते. [3] त्वन्मार्गवाता°. [4] Viddhaśālabhañjikā, II. 21. [5] च omitted. [6] माहात्म्यात्पुनः.

तिष्ठेत्युक्तं किमिव न तया यत्समुत्सृज्य बाष्पं
मय्यासक्तश्चकितहरिणीहारिनेत्रत्रिभागः* ॥ ४९ ॥

अत्र चकितहरिणीहारीति क्रियाविशेषणं नेत्रत्रिभागासङ्गस्य गुरुसंनिधानविहिताप्रगल्भत्वरमणीयस्य कामपि काम[1]नीयतामावहति चकितहरिणीहारिविलोकन[2]साम्येन ।

अयमपरः पदपूर्वार्धवक्रतायाः प्रकारो यदिदं संवृतिवक्रत्वं नाम—यत्र पदार्थस्वरूपं प्रस्तावानुगुण्येन केनापि निकर्षेणोत्कर्षेण वा युक्तं व्यक्ततया साक्षादभिधातुमशक्यं संवृतिसामर्थ्योपयोगिना शब्देनाभिधीयते । यथा

सोऽयं दम्भधृतव्रतः प्रियतमे कर्तुं किमप्युद्यतः[3] ॥ ५० ॥

अत्र वत्सराजे वासवदत्ताविपत्तिविधुरहृदयस्तत्प्राप्तिप्रलोभनवशेन पद्मावतीं परिणेतुमीहमानस्तदेवाकरणीयमित्यवगच्छन् तस्य वस्तुनो महापातकस्येवाकीर्तनीयतां ख्यापयति किमपीत्यनेन संवरणसमर्थेन सर्वनामपदेन । यथा च

निद्रानिमीलितदृशो मदमन्थराया
नाप्यर्थवन्ति न च यानि निरर्थकानि ।
अद्यापि मे वरतनोर्मधुराणि तस्या-
स्तान्यक्षराणि हृदये किमपि ध्वनन्ति[4] ॥ ५१ ॥

अत्र किमपीति तदाकर्णनविहितायाश्चित्तचमत्कृतेरनुभवैकगोचरत्वलक्षणमव्यपदेश्यत्वं प्रतिपाद्यते । तानीति तथाविधानुभवविशिष्टतया स्मर्यमाणानि । नाप्यर्थवन्तीति स्वसंवेद्यत्वेन व्यपदेशाविषयत्वं प्रकाश्यते । तेषां च न च यानि निरर्थकानीत्य-

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* Dhvanyāloka (Dharwar edn. 1974), p. 116. [1] कमनी°. [2] °लीचन°.
[3] Tāpasavatsarāja, quoted in full in ch.IV. [4] Locana, NSP edn. p.60.

लौकिकचमत्कारकारित्वादपार्थकत्वं निवार्यते । त्रिष्वप्येतेषु विशेषणवक्रत्वं प्रतीयते ।

इदमपरं पदपूर्वार्धवक्रतायाः प्रकारान्तरं संभवति वृत्तिवैचित्र्य-वक्रत्वं नाम—यत्र समासादिवृत्तीनां[1] कासांचिद् विचित्राणामेव कविभिः परिग्रहः क्रियते । यथा

मध्येऽङ्कुरं पल्लवाः ॥ ५२[2] ॥

यथा च

पाण्डिम्नि मग्नं वपुः[3] ॥ ५३ ॥

यथा वा

सुधाविसरनिष्यन्दसमुल्लासविधायिनि ।
हिमधामनि खण्डेऽपि न जनो नोन्मनायते ॥ ५४ ॥

अपरं लिङ्गवैचित्र्यवक्रत्वं[4] नाम पदपूर्वार्धवक्रतायाः प्रकारान्तरं दृश्यते—यत्र भिन्नलिङ्गानामपि शब्दानां वैचित्र्याय सामानाधि-करण्योपनिबन्धः । यथा

इत्थं जडे जगति को नु बृहत्प्रमाण-
कर्णः करी ननु भवेद् ध्वनितस्य पात्रम्[5] ॥ ५५ ॥

यथा च

मैथिली तस्य दाराः ॥ इति[6] ॥ ५६ ॥

अन्यदपि लिङ्गवैचित्र्यवक्रत्वम्—यत्रानेकलिङ्गसंभवेऽपि सौकु-मार्यात् कविभिः स्त्रीलिङ्गमेव प्रयुज्यते, 'नामैव स्त्रीति पेशलम्' (२।२२) इति कृत्वा । यथा

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[1] समासादितवृत्तीनां. [2] Viddhaśālabhañjikā, I, 23. [3] See ante No. 48.
[4] वक्रत्वं omitted. [5] Subhāṣitāvalī. 628. [6] Bālarāmāyaṇa, III. 27.

एतां पश्य पुरस्तटीम् इति[1] ॥ ५७ ॥

पदपूर्वार्धस्य धातोः क्रियावैचित्र्यवक्रत्वं नाम वक्रता[2]प्रकारान्तरं विद्यते—यत्र क्रियावैचित्र्यप्रतिपादनपरत्वेन वैदग्ध्यभङ्गीभणितिरमणीयान् प्रयोगान् निबध्नन्ति कवयः। तत्र क्रियावैचित्र्यं बहुविधं विच्छित्तिविततव्यवहारं दृश्यते। यथा

रइकेलिहिअणिअंसणकरकिसलअरुद्धणअणजुअलस्य।
रुद्दस्स तइअणअणं पव्वइपरिचुम्बिअं जअइ[3] ॥ ५८ ॥

रतिकेलिहृतनिवसनकरकिसलयरुद्धनयनयुगलस्य।
रुद्रस्य तृतीयनयनं पार्वतीपरिचुम्बितं जयति ॥ इति छाया ॥

अत्र समानेऽपि हि स्थगनप्रयोजने साध्ये सामान्ये[4] च लोचनत्वे, देव्याः परिचुम्बनेन यस्य निरोधः संपाद्यते तद्भगवतस्तृतीयनयनं जयति सर्वोत्कर्षेण वर्तत इति वाक्यार्थः। अत्र जयतीति क्रियापदस्य किमपि सहृदयहृदयसंवेद्यं वैचित्र्यं परिस्फुरदेव लक्ष्यते। यथा च[5]

स्वेच्छाकेसरिणः स्वच्छस्वच्छायायासितेन्दवः।
त्रायन्तां वो मधुरिपोः प्रपन्नार्तिच्छिदो नखाः ॥ ५९ ॥

अत्र नखानां सकललोकप्रसिद्धच्छेदनव्यापारव्यतिरेकि किमप्यपूर्वमेव प्रपन्नार्तिच्छेदनलक्षणं क्रियावैचित्र्यमुपनिबद्धम्। यथा च

स दहतु दुरितं शाम्भवो वः शराग्निः[6] ॥ ६० ॥

अत्र च पूर्ववदेव क्रियावैचित्र्यप्रतीतिः। यथा च

कण्णुप्पलदलमिलिअलोअणेहिं
हेलालोलणमाणिअणअणेहिं।

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[1] Quoted in full later, II. 22. [2] वक्रत्व. [3] Gāthāsaptaśatī, 455. [4] तुल्ये. [5] Dhvanyāloka, p. 1. [6] Ibid, p. 44, Dharwar edn.

लीलइ लीलावईहि णिरुद्धाओ
सिढिलिअचाओ जअइ मअरद्धओ ॥ ६१ ॥

कर्णोत्पलदलमिलितलोचनैर्हेलालोलनमानितनयनाभिः ।
लीलया लीलावतीभिर्निरुद्धः शिथिलीकृतचापो जयति मकरध्वजः ॥

अत्र लोचनैर्लीलया लीलावतीभिर्निरुद्धः स्वव्यापारपराङ्मुखीकृतः सन् शिथिलीकृतचापः कन्दर्पो जयति सर्वोत्कर्षेण वर्तत इति किमुच्यते, यतस्तास्तथाविधविजयावाप्तौ सत्यां जयन्तीति वक्तव्यम् । तदयमत्राभिप्रायः—यदेतल्लो[1]चनविलासानामेवंविधं जैत्रताप्रौढिभावं[2] पर्यालोच्य चेतनत्वेन स स्वचापाधिरोप[3]णायासमुपसंहृतवान् । यतस्तेनैव त्रिभुवनविजयावाप्तिः परिसमाप्यते । ममेति मन्यमानस्य तस्य सहायत्वोत्कर्षातिशयो जयतीति क्रियापदेन कर्तृतायाः कारणत्वेन कवेश्चेतसि परिस्फुरितः । तेन किमपि क्रियावैचित्र्यमत्र तद्विदाह्लादकारि प्रतीयते । यथा च

तान्यक्षराणि हृदये किमपि ध्वनन्ति ॥ ६२ ॥

अत्र जल्पन्ति वदन्तीत्यादि न प्रयुक्तम्, यस्मात्तानि कयापि विच्छित्त्या किमप्यनाख्येयं समर्पयन्तीति कवेरभिप्रेतम् ।

वक्रतायाः परोऽप्यस्ति प्रकारः प्रत्ययाश्रयः इति । वक्रभावस्यान्योऽपि प्रभेदो विद्यते । कीदृशः—प्रत्ययाश्रयः । प्रत्ययः सुप्तिङ् च यस्याश्रयः स्थानं स तथोक्तः । तस्यापि बहवः प्रकाराः संभवन्ति—संख्यावैचित्र्यविहितः, कारकवैचित्र्यविहितः, पुरुषवैचित्र्यविहितश्च । तत्र संख्यावैचित्र्यविहितः—यस्मिन् वचनवैचित्र्यं काव्यशोभोपनिबन्धनाय[4] निबध्नन्ति[5] । यथा वा[6]

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[1] यत्तल्लो°. [2] जैत्रताप्रौढभावं. [3] स्वचापारोप°. [4] काव्यबन्धशोभायै. [5] निबध्यते. [6] वा omitted.

मैथिली तस्य दाराः ॥ इति ॥ ६३ ॥

यथा वा[1]

फुल्लेन्दीवरकाननानि नयने पाणी सरोजाकराः[2] ॥ ६४ ॥

अत्र द्विवचनबहुवचनयोः सामानाधिकरण्यमतीव चमत्कारकारि । कारकवैचित्र्यविहितः—यत्राचेतनस्यापि पदार्थस्य चेतनत्वाध्यारोपेण चेतनस्येव[3] क्रियासमावेशलक्षणं रसादिपरिपोषणार्थं कर्तृत्वादिकारकत्वं[4] निबध्यते । यथा

स्तनद्वन्द्वं मन्दं स्नपयति बलाद्बाष्पनिवहो
हठादन्तःकण्ठं लुठति सरसः पञ्चमरवः ।
शरज्ज्योत्स्नापाण्डुः पतति च कपोलः करतले
न जानीमस्तस्या क इव हि विकारव्यतिकरः ॥ ६५ ॥

अत्र बाष्पनिवहादीनामचेतनानामपि चेतनत्वाध्यारोपेण कविना कर्तृत्वमुपनिबद्धम् — यत्तस्या विवशायाः सत्यास्तेषामेवंविधो व्यवहारः, सा पुनः स्वयं न किंचिदप्याचरितुं समर्थेत्यभिप्रायः । अन्यच्च कपोलादीनां तदवयवानामेतदवस्थत्वं प्रत्यक्षतयास्मदादिगोचरतामापद्यते, तस्याः पुनर्योऽसावन्तर्विकारव्यतिकरस्तं तदनुभवैकविषयत्वाद्वयं न जनीमः । यथा च

चापाचार्यस्त्रिपुरविजयी कार्तिकेयो विजेयः
बाणव्यस्तः[5] सदनमुदधिर्भूरियं हन्तकारः ।
अस्त्येवैतत् किमु कृतवता रेणुकाकण्ठबाधां
बद्धस्पर्धस्तव परशुना लज्जते चन्द्रहासः[6] ॥ ६६ ॥

अत्र चन्द्रहासो लज्जत इति पूर्ववत् कारकवैचित्र्यप्रतीतिः । पुरुषवैचित्र्यविहितं वक्रत्वं विद्यते—यत्र प्रत्यक्तापरभावविपर्यासं

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[1] च. [2] Tāpasavatsarāja. [3] चेतनस्यैव. [4] कारकं. [5] शस्त्रव्यस्तः.
[6] Bālarāmāyaṇa II. 37.

प्रयुञ्जते कवयः, काव्यवैचित्र्यार्थं युष्मद्यस्मदि वा प्रयोक्तव्ये प्रातिपदिकमात्रं निबध्नन्ति । यथा

अस्मद्भाग्यविपर्ययाद्यदि परं देवो न जानाति तम् ।।६७।।

अत्र त्वं न जानासीति वक्तव्ये वैचित्र्याय देवो न जानातीत्युक्तम् । एवं युष्मदादिविपर्यासः क्रियापदं विना प्रातिपदिकमात्रेऽपि दृश्यते । यथा

अयं जनः प्रष्टुमनास्तपोधने
न चेद्रहस्यं प्रतिवक्तुमर्हसि[1] ।। ६८ ।।

अत्राहं प्रष्टुकाम इति वक्तव्ये ताटस्थ्यप्रतीत्यर्थमयं जन इत्युक्तम् । यथा वा ।

सोऽयं दम्भधृतव्रतः[2] इति ।। ६९ ।।

अत्र सोऽहमिति वक्तव्ये पूर्ववद् 'अयम्' इति वैचित्र्यप्रतीतिः । एते च मुख्यतया वक्रताप्रकाराः कतिचिन्निदर्शनार्थं प्रदर्शिताः । शिष्टाश्च सहस्रशः संभवन्तीति महाकविप्रवाहे सहृदयैः स्वयमेवोत्प्रेक्षणीयाः ।

एवं वाक्यावयवानां पदानां प्रत्येकं वर्णाद्यवयवद्वारेण यथासंभव वक्रभावं व्याख्यायेदानीं पदसमूहभूतस्य[3] वाक्यस्य वक्रता व्याख्यायते—

वाक्यस्य वक्रभावोऽन्यो भिद्यते यः सहस्रधा ।
यत्रालंकारवर्गोऽसौ सर्वोऽप्यन्तर्भविष्यति ।। २० ।।

वाक्यस्य वक्रभावोऽन्यः । वाक्यस्य पदसमूहभूतस्य[3] । आख्यातं साव्ययकारकविशेषणं वाक्यमिति यस्य प्रतीतिस्तस्य श्लोका-

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[1] Kumārasambhava V. 40. [2] See above p. 30. [3] °समुदायभूतस्य.

देर्वक्रभावो भङ्गीभणितिवैचित्र्यम् अन्यः पूर्वोक्तवक्रताव्यतिरेकी समुदायवैचित्र्यनिबन्धनः कोऽपि संभवति । यथा

उपस्थितां पूर्वमपास्य लक्ष्मीं
वनं मया सार्धमसि प्रपन्नः ।
त्वामाश्रयं प्राप्य तया नु कोपा-
त्सोढास्मि न त्वद्भवने वसन्ती* ॥ ७० ॥

एतत्सीतया तथाविधकरुणाक्रान्तान्तःकरणया वल्लभं प्रति संदिश्यते —यदुपस्थितां सेवासमापन्नां लक्ष्मीमपास्य श्रियं परित्यज्य पूर्वं यस्त्वं मया सार्धं प्रपन्नो विपिनं प्राप्तस्तस्य[1] तव स्वप्नेऽप्येतन्न संभाव्यते । तया पुनस्तस्मादेव कोपात् स्त्रीस्वभावसमुचितसपत्नीविद्वेषात्त्वद्गृहे वसन्ती न सोढास्मि । तदिदमुक्तं भवति— यत्तस्मिन् विधुरदशाविसंष्ठुलेऽपि समये तथाविधप्रसादास्पदता। मध्यारोप्य यदिदानीं साम्राज्ये निष्कारणपरित्यागतिरस्कारपात्रता। नीतास्मीत्येतदुचितमनुचितं वा विदितव्यवहारपरंपरेण भवतस्वयमेव विचार्यतामिति ।

स च वक्रभावस्तथाविधो यः सहस्रधा भिद्यते बहुप्रकारं भेदमासादयति । सहस्र-शब्दोऽत्र संख्याभूयस्त्वमात्रवाची, न नियतार्थवृत्तिः, यथा—सहस्रमवध्यमिति[2] । यस्मात् कविप्रतिभानामानन्त्यान्नियतत्वं न संभवति । योऽसौ वाक्यस्य वक्रभावो बहुप्रकारः, न जानीमः[3] कीदृश इत्याह[4]—यत्रालंकारवर्गोऽसौ सर्वोऽप्यन्तर्भविष्यति । यत्र यस्मिन्नसावलंकारवर्गः कविप्रवाहप्रसिद्धप्रतीतिरुपमादिरलंकरणकलापः सर्वः सकलोऽप्यन्तर्भविष्यति अन्तर्भावं गमिष्यति[5] पृथक्त्वेन नावस्थाप्यते । तत्प्रकार-

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* Raghuvaṁśa XIV. 60. [1] प्रयातस्तस्य. [2] सहस्रदलमिति. [3] जानीमस्त° [4] कीदृशमित्याह. [5] व्रजिष्यति.

भेदत्वेनैव व्यपदेशमासादयिष्यतीत्यर्थः । स चालंकारवर्गः स्वलक्षणावसरे प्रतिपदमुदाहरिष्यते ॥

एवं वाक्यवक्रतां व्याख्याय वाक्यसमूहरूपस्य प्रकरणस्य तत्समुदायात्मकस्य च प्रबन्धस्य वक्रता व्याख्यायते—

वक्रभावः प्रकरणे प्रबन्धेऽप्यस्ति[1] यादृशः ।
उच्यते सहजाहार्यसौकुमार्यमनोहरः ॥ २१ ॥

वक्रभावो विन्यासवैचित्र्यं प्रबन्धैकदेशभूते प्रकरणे यादृशोऽस्ति यादृग् विद्यते प्रबन्धे वा नाटकादौ सोऽप्युच्यते कथ्यते । कीदृशः —सहजाहार्यसौकुमार्यमनोहरः । सहजं स्वाभाविकमाहार्यं व्युत्पत्त्युपार्जितं यत्सौकुमार्यं रामणीयकं तेन मनोहरो हृदयहारी यः स तथोक्तः । तत्र प्रकरणे वक्रभावो यथा—रामायणे मारीचमायामयमाणिक्यमृगानुसारिणो रामस्य करुणाक्रन्दाकर्णनकातरान्तःकरणया जनकराजपुत्र्या त्वत्प्राणपरित्राणाय स्वजीवितपरिरक्षानिरपेक्षया लक्ष्मणो निर्भर्त्स्य प्रेषितः । तदेतदत्यन्तमनौचित्ययुक्तम्, यस्मादनुचरसंनिधाने प्रधानस्य तथाविधव्यापारकरणमसंभावनीयम् । तस्य च सर्वातिशायिचरित[2]युक्तत्वेन वर्ण्यमानस्य तेन कनीयसा प्राणपरित्राणसंभावनेत्येतदत्यन्तमसमीचीनमिति पर्यालोच्य उदात्तराघवे कविना वैदग्ध्यवशेन मारीचमृगमारणाय प्रयातस्य परित्राणार्थं लक्ष्मणस्य सीतया कातरत्वेन रामः प्रेरितः इत्युपनिबद्धम् । अत्र च तद्विदाह्लादकारित्वमेव वक्रत्वम् । यथा वा[3] किरातार्जुनीये किरातपुरुषोक्तिषु वाच्यत्वेन स्वमार्गणमार्गणमात्रमेवोपक्रान्तम् । वस्तुतः पुनरर्जुनेन सह तात्पर्यार्थपर्यालोचनया विग्रहो वाक्यार्थतामुपनीतः । तथा च तत्रैवोच्यते—

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[1]प्रबन्धे वास्ति. [2]सर्वातिशयचरित°. [3]च.

प्रयुज्य सामाचरितं विलोभनं
भयं विभेदाय धियः प्रदर्शितम् ।
तथाभियुक्तं च शिलीमुखार्थिना
यथेतरन्न्याय्यमिवावभासते[1] ।। ७१ ।।

प्रबन्धे वक्रभावो यथा—कुत्रचिन्महाकविविरचिते रामकथोपनिबन्धे नाटकादौ पञ्चविधवक्रतासामग्रीसमुदयसुन्दरं[2] सहृदयहृदयहारि महापुरुषवर्णनमुपक्रमे प्रतिभासते । परमार्थतस्तु विधिनिषेधात्मकधर्मोपदेशः पर्यवस्यति, रामवद्वर्तितव्यं न रावणवदिति । यथा च तापसवत्सराजे कुसुमसुकुमारचेतसः सरसविनोदैकरसिकस्य नायकस्य चरितवर्णनमुपक्रान्तम् । वस्तुतस्तु व्यसनार्णवे निमज्जन्निजो राजा तथाविधनयव्यवहारनिपुणैरमात्यैस्तैस्तैरुपायैरुत्तारणीय इत्युपदिष्टम् । एतच्च स्वलक्षणव्याख्यानावसरे व्यक्तिमाया[3]स्यति ।

एवं कविव्यापारवक्रताषट्कमुद्देशमात्रेण व्याख्यातम् । विस्तरेण तु स्वलक्षणावसरे व्याख्यास्यते ।

क्रमप्राप्तत्वेन बन्धोऽधुना व्याख्यास्यते—

वाच्यवाचकसौभाग्यलावण्यपरिपोषकः ।
व्यापारशाली वाक्यस्य विन्यासो बन्ध उच्यते ।। २२ ।।

विन्यासो विशिष्टं न्यसनं यः सन्निवेशः स एव व्यापारशाली बन्ध उच्यते । व्यापारोऽत्र प्रस्तुतत्वात् काव्य[4]क्रियालक्षणः । तेन शालते श्लाघते यः स तथोक्तः । कस्य—वाक्यस्य श्लोकादेः । कीदृशः—वाच्यवाचकसौभाग्यलावण्यपरिपोषकः । वाच्यवाचकयोर्द्वयोरपि वाच्यस्याभिधेयस्य वाचकस्य च शब्दस्य वक्ष्यमाणं

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[1] Kirātārjunīya XIV. 7. [2] °समुदायसुन्दरं° [3] व्यक्ततामा°. [4] प्रस्तुतकाव्य°.

सौभाग्यलावण्यलक्षणं यद्गुणद्वयं तस्य परिपोषकः पुष्टतातिशयकारी। सौभाग्यं प्रतिभासंरम्भफलभूतं चेतनचमत्कारित्वलक्षणम्, लावण्यं संनिवेशसौन्दर्यम्, तयोः परिपोषकः। यथा

दत्त्वा वामकरं नितम्बफलके लीलावलन्मध्यया
प्रोत्तुङ्गस्तनमंसचुम्बिचिबुकं कृत्वा तया मां प्रति।
प्रान्तप्रोतनवेन्द्रनीलमणिमन्मुक्तावलीविभ्रमाः
सासूयं प्रहिताः स्मरज्वरमुचो द्वित्राः कटाक्षच्छटाः[1] ॥७२॥

अत्र समग्रकविकौशलसंपाद्यस्य चेतनचमत्कारित्वलक्षणस्य सौभाग्यस्य कियन्मात्रवर्णविन्यासविच्छित्तिविहितस्य पदसंधानसम्पदुपार्जितस्य च लावण्यस्य परः परिपोषो विद्यते।

एवं च स्वरूपमभिधाय तद्विदाह्लादकारित्वमभिधत्ते—

वाच्यवाचकवक्रोक्तित्रितयातिशयोत्तरम्।
तद्विदाह्लादकारित्वं किमप्यामोदसुन्दरम् ॥ २३ ॥

तद्विदाह्लादकारित्वं काव्यविदानन्दविधायित्वम्। कीदृशम्—वाच्यवाचकवक्रोक्तित्रितयातिशयोत्तरम्। वाच्यमभिधेयं वाचकः[2] शब्दो वक्रोक्तिरलंकरणम्, एतस्य त्रितयस्य योऽतिशयः कोऽप्युत्कर्षस्तस्मादुत्तरमतिरिक्तम्। स्वरूपेणातिशयेन च स्वरूपेणान्यत् किमपि तत्त्वान्तरमेतदतिशयेनैतस्मात्त्रितयादपि लोकोत्तरमित्यर्थः। अन्यच्च कीदृशम्—किमप्यामोदसुन्दरम्। किमप्यव्यपदेश्यं सहृदयहृदयसंवेद्यम् आमोदः सुकुमारवस्तुधर्मो रञ्जकत्वं नाम, तेन सुन्दरं रञ्जकत्वरमणीयम्। यथा

हंसानां निनदेषु यैः कवलितैरासज्यते कूजता-
मन्यः कोऽपि कषायकण्ठलुठनादाघर्घरो विभ्रमः।

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[1] Subhāṣitaratnakoṣa, 465. [2] वाचकं.

ते संप्रत्यकठोरवारणवधूदन्ताङ्कुरस्पर्धिनो
निर्याताः कमलाकरेषु बिसिनीकन्दाग्रिमग्रन्थयः* ॥ ७३ ॥

अत्र त्रितयेऽपि वाच्यवाचकवक्रोक्तिलक्षणे प्राधान्येन न कश्चिदपि कवेः संरम्भो विभाव्यते । किंतु प्रतिभावैचित्र्यवशेन किमपि तद्विदाह्लादकारित्वमुन्मीलितम् । यद्यपि सर्वेषामुदाहरणानामविकलकाव्यलक्षणपरिसमाप्तिः संभवति तथापि यत्प्राधान्येनाभिधीयते स एवांशः प्रत्येकमुद्रिक्ततया तेषां परिस्फुरतीति सहृदयैः स्वयमेवोत्प्रेक्षणीयम् ।

एवं काव्यसामान्यलक्षणमभिधाय तद्विशेषलक्षणविषयप्रदर्शनार्थं मार्गभेदनिबन्धनं त्रैविध्यमभिधत्ते—

सन्ति तत्र त्रयो मार्गाः‡ कविप्रस्थानहेतवः ।
सुकुमारो विचित्रश्च मध्यमश्चोभयात्मकः ॥ २४ ॥

तत्र तस्मिन् काव्ये मार्गाः पन्थानस्त्रयः सन्ति[1] संभवन्ति । न द्वौ न[2] चत्वारः, स्वरादिसंख्यावत्तावतामेव वस्तुतस्तज्ज्ञैरुपलम्भात् । ते च कीदृशाः—कविप्रस्थानहेतवः । कवीनां प्रस्थानं वर्तनं[3] तस्य हेतवः, काव्यकरणस्य कारणभूताः । किमभिधानाः—सुकुमारो विचित्रश्च मध्यमश्चेति । कीदृशो मध्यमः—उभयात्मकः । उभयमनन्तरोक्तं मार्गद्वयमात्मा यस्येति विगृह्य[4] छायाद्वयोपजीवीत्युक्तं भवति । तेषां च स्वलक्षणावसरे स्वरूपमाख्यास्यते ।

अत्र[5] बहुविधा विप्रतिपत्तयः संभवन्ति । यस्माच्चिरन्तनैर्विदर्भादिदेशविशेषसमाश्रयणेन वैदर्भीप्रभृतयो रीतयस्तिस्रः समाम्नाताः । तासां चोत्तमाधममध्यमत्वेन[6] त्रैविध्यम् । अन्यैश्च

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* Dhvanyāloka (Dharwar edn., p. 286). ‡ संप्रति तत्र ये मार्गाः—metrically jarring. [1] सन्ति omitted. [2] न omitted. [3] प्रवर्तनं. [4] विग्रहः. [5] अत्र च. [6] °मध्यमत्ववैचित्र्येण.

वैदर्भगौडीयलक्षणं मार्गद्वितयमाख्यातम् । एतच्चोभयमप्ययुक्तियुक्तम् । यस्माद्देशभेदनिबन्धनत्वे रीतिभेदानां देशानामानन्त्यादसंख्यत्वं प्रसज्यते । न च विशिष्टरीतियुक्तत्वेन काव्यकरणं मातुलेयभगिनीविवाहवद् देशधर्मतया व्यवस्थापयितुं शक्यम् । देशधर्मो हि वृद्धव्यवहारपरंपरामात्रशरणः शक्यानुष्ठानतां नातिवर्तते । तथाविधकाव्यकरणं पुनः शक्त्यादिकारणकलापसाकल्यमपेक्ष्यमाणं न शक्यते यथाकथंचिदनुष्ठातुम् । न च दाक्षिणात्यगीतविषयसुस्वरत्वादि[1]ध्वनिरामणीयकवत्तस्य स्वाभाविकं किंचिद् वक्तुं[2] पार्यते । तस्मिन् सति तथाविधकाव्यकरणं सर्वस्य स्यात् । किंच शक्तौ विद्यमानायामपि व्युत्पत्त्यादिराहार्यकारणसम्पत्प्रतिनियतदेशविषयतया न व्यवतिष्ठते, नियमनिबन्धनाभावात् तत्रादर्शनाद् अन्यत्र च दर्शनात् । न च रीतीनामुत्तममध्यमाधमत्व[3]भेदेन त्रैविध्यं व्यवस्थापयितुं न्याय्यम् । यस्मात् सहृदयहृदया[4]ह्लादकारिकाव्यलक्षणप्रस्तावे वैदर्भीसदृशसौन्दर्यासंभवान्मध्यमाधमयोरुपदेशवैयर्थ्यमायाति । परिहार्यत्वेनाप्युपदेशो न युक्ततामालम्बते, तैरेवानभ्युपगतत्वात् । न चागतिकगतिन्यायेन यथाशक्ति दरिद्रदानवत्[5] काव्यं करणीयता[6]मर्हति । तदेवं निर्वचनसमाख्यामात्रकरणकारणत्वे देशविशेषाश्रयणस्य वयं न विवदामहे । मार्गद्वितयवादिनामप्येतान्येव दूषणानि । तदलमनेन निःसारवस्तुपरिमलनव्यसनेन ।

कविस्वभावभेदनिबन्धनत्वेन काव्यप्रस्थानभेदः समञ्जसतां गाहते । सुकुमारस्वभावस्य हि[7] कवेस्तथाविधैव सहजा शक्तिः समुद्भवति, शक्तिशक्तिमतोरभेदात् । तया च तथाविधसौकुमार्यरमणीयां व्युत्पत्तिमाबध्नाति । ताभ्यां च सुकुमारवर्त्मनाभ्यास-

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1 °स्वरतादि°. 2 स्वाभाविकत्वं वक्तुं. 3 °त्तमाधममध्यमत्व°. 4 सहृदया°. 5 °दानादिवत्. 6 करणीयतामर्हता°. 7 हि omitted.

तत्परः क्रियते । तथैवै[1]तस्माद् विचित्रः स्वभावो यस्य कवेस्तद्विदाह्लादकारिकाव्यलक्षणप्रस्ता[2]वात् सौकुमार्यव्यतिरेकिणा वैचित्र्येण रमणीय एव, तस्य[3] काचिद्विचित्रैव तदनुरूपा शक्तिः समुल्लसति । तया च तथाविधवैदग्ध्यबन्धुरां व्युत्पत्तिमाबध्नाति । ताभ्यां च वैचित्र्यवासनाधिवासितमानसो विचित्रवर्त्मनाभ्यासभाग् भवति । एवमेतदुभयकविनिबन्धनसंवलितस्वभावस्य कवेस्तदुचितैव शबलशोभातिशयशालिनी शक्तिः समुदेति । तया च तदुभयपरिस्पन्दसुन्दरं व्युत्पत्त्युपार्जनमाचरति । ततस्तच्छायाद्वितयपरिपोषपेशलाभ्यासपरवशः संपद्यते ।

तदेवमेते कवयः काव्य[4]करणकलापकाष्ठाधिरूढिरमणीयं किमपि काव्यमारभन्ते, सुकुमारं विचित्रमुभयात्मकं च । त एव तत्प्रवर्तननिमित्तभूता मार्गा इत्युच्यन्ते । यद्यपि कविस्वभावभेदनिबन्धनत्वादनन्तभेदभिन्नत्वमनिवार्यं, तथापि परिसंख्यातुमशक्यत्वात् सामान्येन त्रैविध्यमेवोपपद्यते । तथा च रमणीयकाव्यपरिग्रहप्रस्तावे स्वभावसुकुमारस्तावदेको राशिः, तद्व्यतिरिक्तस्यारमणीयस्यानुपादेयत्वात् । तद्व्यतिरेकी रामणीयकविशिष्टो विचित्र इत्युच्यते । तदेतयोर्द्वयोरपि रमणीयत्वादेतदीयच्छायाद्वितयोपजीविनोऽस्य रमणीयत्वमेव न्यायोपपन्नं पर्यवस्यति । तस्मादेतेषां[5] प्रत्येकमस्खलितस्वपरिस्पन्दमहिम्ना तद्विदाह्लादकारित्वपरिसमाप्तेर्न कस्यचिन्न्यूनता ।

ननु च शक्त्योरान्तरतम्यात् स्वाभाविकत्वं वक्तुं युज्यते, व्युत्पत्त्यभ्यासयोः पुनराहार्ययोः कथमेतद् घटते? नैष दोषः, यस्मादास्तां तावत् काव्यकरणम्, विषयान्तरेऽपि सर्वस्य कस्यचिदनादिवासनाभ्यासाधिवासितचेतसः स्वभावानुसारिणावेव व्युत्पत्त्य-

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[1] तथैव चैत°. [2] °लक्षणकरणप्रस्ता°. [3] तस्य च. [4] सकलकाव्य°. [5] तस्मादेषां.

भ्यासौ प्रवर्तेते । तौ च स्वभावाभिव्यञ्जनेनैव साफल्यं भजतः । स्वभावस्य तयोश्च परस्परमुपकार्योपकारकभावेनावस्थानात् स्वभावस्तावदारभते, तौ च तत्परिपोषमातनुतः । तथा चाचेतनानामपि पदार्थानां स्वभावः[1] स्वभावसंवादिभावान्तरसंनिधानमाहात्म्यादभिव्यक्तिमासादयति, यथा चन्द्रकान्तमणयश्चन्द्रमसः किरणपरा[2]मर्शवशेन स्पन्दमानसहजरसप्रसराः संपद्यन्ते ।

तदेवं मार्गानुद्दिश्य तानेव क्रमेण लक्षयति—

अम्लानप्रतिभोद्भिन्ननवशब्दार्थसुन्दरः[3] ।
अयत्नविहितस्वल्पमनोहारिविभूषणः ।। २५ ।।

भावस्वभावप्राधान्यन्यक्कृताहार्यकौशलः ।
रसादिपरमार्थज्ञमनःसंवादसुन्दरः ।। २६ ।।

अविभावितसंस्थानरामणीयकरञ्जकः ।
विधिवैदग्ध्यनिष्पन्ननिर्माणातिशयोपमः ।। २७ ।।

यत् किंचनापि वैचित्र्यं तत्सर्वं प्रतिभोद्भवम् ।
सौकुमार्यपरिस्पन्दस्यन्दि यत्र विराजते ।। २८ ।।

सुकुमाराभिधः सोऽयं येन सत्कवयो गताः ।
मार्गेणोत्फुल्लकुसुमकाननेनेव षट्पदाः ।। २९ ।।

सुकुमाराभिधः सोऽयम्, सोऽयं पूर्वोक्तलक्षणः सुकुमारशब्दाभिधानः । येन मार्गेण सत्कवयः कालिदासप्रभृतयो गताः प्रयाताः, तदाश्रयेण काव्यानि कृतवन्तः । कथम्—उत्फुल्लकुसुमकाननेनेव षट्पदाः । उत्फुल्लानि विकसितानि कुसुमानि पुष्पाणि यस्मिन् कानने वने तेन षट्पदा इव भ्रमरा यथा । विकसितकुसुमकानन-

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[1] चाचेतनानामपि भावः. [2] करपरा°. [3] °बन्धुरः.

साम्येन तस्य कुसुमसौकुमार्य[1]सदृशमाभिजात्यं द्योत्यते। तेषां च भ्रमरसादृश्येन कुसुममकरन्दकल्पसारसंग्रहव्यसनिता।' स च कीदृशः—यत्र यस्मिन् किंचनापि कियन्मात्रमपि वैचित्र्यं विचित्रभावो वक्रोक्तियुक्तत्वम्। तत्सर्वमलंकारादि प्रतिभोद्भवं कविशक्तिसमुल्लसितमेव, न पुनराहार्यं यथाकथंचित्प्रयत्नेन निष्पाद्यम्। कीदृशम्—सौकुमार्यपरिस्पन्दस्यन्दि। सौकुमार्यमाभिजात्यं तस्य परिस्पन्दस्तद्विदाह्लादकारित्वलक्षणं रामणीयकं तेन स्यन्दते रसमयं संपद्यते यत्तथोक्तम्। यत्र विराजते शोभातिशयं पुष्णातीति संबन्धः। यथा

प्रवृद्धतापो[2] दिवसोऽतिमात्र-
मत्यर्थमेव क्षणदा च तन्वी।
उभौ विरोधक्रियया विभिन्नौ
जायापती सानुशयाविवास्ताम्* ॥ ७४ ॥

अत्र श्लेषच्छायाच्छुरितं कविशक्तिमात्रसमुल्लसितमलंकरणमनाहार्यं कामपि कमनीयतां पुष्णाति। तथा च 'प्रवृद्धतापः' 'तन्वी' इति वाचकौ सुन्दरस्वभावमात्रसमर्पणपरत्वेन वर्तमानावर्थान्तरप्रतीत्यनुरोधपरत्वेन प्रवृत्तिं न संमन्येते, कविव्यक्तकौशलसमुल्लसितस्य[3] पुनः प्रकारान्तरस्य प्रतीतावानुगुण्यमात्रेण तद्विदाह्लादकारितां प्रतिपद्येते। किं तत्प्रकारान्तरं नाम?—विरोधविभिन्नयोः शब्दयोरर्थान्तरप्रतीतिकारिणोरुपनिबन्धः। तथा चोपमेययोः सहानवस्थानलक्षणो विरोधः, स्वभावभेदलक्षणं च विभिन्नत्वम्। उपमानयोः पुनरीर्ष्याकलहलक्षणो विरोधः, कोपात् पृथगवस्थानलक्षणं विभिन्नत्वम्। 'अतिमात्रम्' 'अत्यर्थं' चेति विशेषण-

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1 °सौकुमार्यासदृश°. 2 प्रवृत्ततापो. * Raghuvṁśa XVI. 45.
3 °मुल्लससितस्य.

द्वितयं पक्षद्वयेऽपि सातिशयताप्रतीतिकारित्वेनातितरां रमणीयम् । श्लेषच्छाया क्लेश[1]संपाद्याप्ययत्नघटितत्वेनात्र मनोहारिणी ।

पुनश्च[2] कीदृशः—अम्लानप्रतिभोद्भिन्ननवशब्दार्थबन्धुरः । अम्लाना यासावदोषोपहता प्राक्तनाद्यतनसंस्कारपरिपाकप्रौढा प्रतिभा काचिदेव कविशक्तिः, तत उद्भिन्नौ नूतनाङ्कुरन्यायेन स्वयमेव समुल्लसितौ, न पुनः कदर्थनाकृष्टौ नवौ प्रत्यग्रौ तद्विदाह्लादकारित्वसामर्थ्ययुक्तौ शब्दार्थावभिधानाभिधेयौ ताभ्यां बन्धुरो हृदयहारी । अन्यच्च कीदृशः—अयत्नविहितस्वल्पमनोहारिविभूषणः । अयत्नेनाक्लेशेन विहितं कृतं यत् स्वल्पं मनाङ्मात्रं मनोहारि हृदयाह्लादकं विभूषणमलंकरणं यत्र स तथोक्तः । 'स्वल्प'-शब्दोऽत्र प्रकरणाद्यपेक्षः, न वाक्यमात्रपरः । उदाहरणं यथा—

बालेन्दुवक्राण्यविकासभावाद्
बभुः पलाशान्यतिलोहितानि ।
सद्यो वसन्तेन समागतानां
नखक्षतानीव वनस्थलीनाम्* ॥ ७५ ॥

अत्र 'बालेन्दुवक्राणि' 'अतिलोहितानि' 'सद्यो वसन्तेन समागतानाम्' इति पदानि सौकुमार्यात् स्वभाववर्णनामात्रपरत्वेनोपात्तान्यपि 'नखक्षतानीव' इत्यलंकरणस्य मनोहारिणः क्लेशं विना स्वभावोद्भिन्नत्वेन योजनां भजमानानि चमत्कारकारिता[3]मापद्यन्ते ।

यश्चान्यच्च कीदृशः—भावस्वभावप्राधान्यन्यक्कृताहार्यकौशलः । भावाः पदार्थास्तेषां स्वभावस्तत्त्वं तस्य प्राधान्यं मुख्यभावस्तेन न्यक्कृतं तिरस्कृतमाहार्यं व्युत्पत्तिविहितं कौशलं नैपुण्यं यत्र स तथोक्तः । तदयमत्राभिप्रायः[4]—पदार्थपरमार्थमहिमैव कविशक्ति-

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[1] श्लेषच्छायोत्क्लेश. [2] यश्च. * Kumārasambhava III. 19. [3] चमत्कारिता°. [4] तदयमभिप्रायः.

समुन्मीलितः, तथाविधो तत्र विजृम्भते । येन विविधमपि व्युत्पत्तिविलसितं काव्यान्तरगतं तिरस्कारास्पदं संपद्यते । अत्रोदाहरणं रघुवंशे मृगयावर्णनपरं प्रकरणम्, यथा

तस्य स्तनप्रणयिभिर्मुहुरेणशावै-
र्व्याहन्यमानहरिणीगमनं पुरस्तात् ।
आविर्बभूव कुशगर्भमुखं मृगाणां
यूथं तदग्रसरगर्वितकृष्णसारम्* ॥ ७६ ॥

इत्यादि[1] । यथा च कुमारसम्भवे

द्वन्द्वानि भावं क्रियया विवव्रुः‡ ॥ ७७ ॥

इति । अतः[2]परं प्राणिधर्मवर्णनम्[3]—

शृङ्गेण च स्पर्शनिमीलिताक्षीं
मृगीमकण्डूयत कृष्णसारः[4] ॥ ७८ ॥

अन्यच्च कीदृशः—रसादिपरमार्थज्ञमनःसंवादसुन्दरः । रसाः शृङ्गारादयः । तदादिग्रहणेन रत्यादयोऽपि गृह्यन्ते । तेषां परमार्थः पर[5]रहस्यं तज्जानन्तीति तज्ज्ञास्तद्विदस्तेषां मनःसंवादो हृदयसंवेदनं स्वानुभवगोचरतया प्रतिभासः, तेन सुन्दरः सुकुमारः सहृदयहृदयाह्लादकारी वाक्यस्योपनिबन्ध इत्यर्थः । अत्रोदाहरणानि रघौ रावणं निहत्य पुष्पकेणागच्छतो रामस्य सीतायास्तद्विरहविधुरहृदयेन मयास्मिन्नस्मिन् समुद्देशे किमप्येवंविधं वैशसमनुभूतमिति वर्णयतः सर्वाण्येव वाक्यानि । तथा

पूर्वानुभूतं स्मरता च रात्रौ
कम्पोत्तरं भीरु तवोपगूढम् ।

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* Raghuvaṁśa IX 55. ‡ Kumārasambhava III. 35. [1] इत्यादि । omitted. [2] इतः°. [3] यथा after °वर्णनम्. [4] Kumārasambhava III. 36. [5] परमरहस्यं.

गुहाविसारीण्यतिवाहितानि
मया कथंचिद् घनगर्जितानि[1] ॥ ७९ ॥

अत्र राशिद्वयकरणस्यायमभिप्रायो यद् विभावादिरूपेण रसाङ्गभूताः शकुनिरुततरुसलिलकुसुमसमयप्रभृतयः पदार्थाः सातिशयस्वभाववर्णनप्राधान्येनैव रसाङ्गतां प्रतिपद्यन्ते। तद्व्यतिरिक्ताः सुरगन्धर्वप्रभृतयः सोत्कर्षचेतनायोगिनः शृङ्गारादिरसनिर्भरतया वर्ण्यमानाः सरसहृदयाह्लादकारितामायान्तीति कविभिरभ्युपगतम्। तथाविधमेव लक्ष्ये दृश्यते।

अन्यच्च कीदृशः—अविभावितसंस्थानरामणीयकरञ्जकः। अविभावितमनालोचितं संस्थानं संस्थितिर्यत्र तेन रामणीयकेन रमणीयत्वेन रञ्जकः सहृदयाह्लादकः। तेनायमर्थः—यदि तथाविधं कविकौशलमत्र संभवति तद् व्यपदेष्टुमियत्तया न कथंचिदपि पार्यते, केवलं सर्वातिशायितया चेतसि परिस्फुरति। अन्यच्च[2] कीदृशः—विधिवैदग्ध्यनिष्पन्ननिर्माणातिशयोपमः। विधिर्विधाता तस्य वैदग्ध्यं कौशलं तेन निष्पन्नः परिसमाप्तो योऽसौ निर्माणातिशयः सुन्दरः सर्गोल्लेखो रमणीयलावण्यादिः स उपमा निदर्शनं तस्य स तथोक्तः। तेन विधातुरिव कवेः कौशलं यत्र विवेक्तुमशक्यम्। यथा

ज्याबन्धनिष्पन्दभुजेन यस्य
विनिःश्वसद्वक्त्रपरंपरेण।
कारागृहे निर्जितवासवेन
दशाननेनोषितमा प्रसादात्[3] ॥ ८० ॥

अत्र व्यपदेशप्रकारान्तरनिरपेक्षः कविशक्तिपरिणामः परं परिपाकमधिरूढः।

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[1] Raghuvaṁśa III. 28. [2] यश्च. [3] Ibid., VI. 40.

एतस्मिन् कुलके—प्रथमश्लोके प्राधान्येन शब्दालंकारयोः[1] सौन्दर्यं प्रतिपादितम् । द्वितीये वर्णनीयस्य वस्तुनः सौकुमार्यम् । तृतीये प्रकारान्तरनिरपेक्षस्य संनिवेशस्य सौकुमार्यम् । चतुर्थे वैचित्र्यमपि सौकुमार्याविसंवादि विधेयमित्युक्तम् । पञ्चमो विषयविषयिसौकुमार्यप्रतिपादनपरः ।

एवं सुकुमाराभिधानस्य मार्गस्य लक्षणं विधाय तस्यैव गुणान् लक्षयति—

असमस्तमनोहारिपदविन्यासजीवितम् ।
माधुर्यं सुकुमारस्य मार्गस्य प्रथमो गुणः ।। ३० ।।

असमस्तानि समासवर्जितानि मनोहारीणि हृदयाह्लादकानि श्रुतिरम्यत्वेनार्थरमणीयत्वेन च यानि पदानि सुप्तिङन्तानि तेषां विन्यासः संनिवेशवैचित्र्यं जीवितं सर्वस्वं यस्य तत्तथोक्तं माधुर्यं नाम सुकुमारलक्षणस्य मार्गस्य प्रथमः प्रधानभूतो गुणः । असमस्त-शब्दोऽत्र प्राचुर्यार्थः, न समासाभावनियमार्थः । उदाहरणं यथा

क्रीडारसेन रहसि स्मितपूर्वमिन्दो-
र्लेखां विकृष्य विनिबध्य च मूर्ध्नि गौर्या ।
किं शोभिताहमनयोत शशाङ्कमौलेः
पृष्टस्य पातु परिचुम्बनमुत्तरं वः ।। ८१ ।।

अत्र पदानामसमस्तत्वं शब्दार्थरमणीयता विन्यासवैचित्र्यं च त्रितयमपि चकास्ति ।

तदेवं माधुर्यमभिधाय प्रसादमभिधत्ते—

अक्लेशव्यञ्जिताकूतं झगित्यर्थसमर्पणम् ।
रसवक्रोक्तिविषयं यत्प्रसादः स कथ्यते ।। ३१ ।।

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[1] शब्दालंकरणयोः.

झगिति प्रथमतरमेवार्थसमर्पणं वस्तुप्रतिपादनम् । कीदृशम्— अक्लेशव्यञ्जिताकूतम् अकदर्थनाप्रकटिताभिप्रायम् । किंविषयम्— रसवक्रोक्तिविषयम् । रसाः शृङ्गारादयः, वक्रोक्तिः सकलालंकार-सामान्यं विषयो यस्य[1] तत्तथोक्तम् । स एव प्रसादाख्यो गुणः कथ्यते भण्यते । अत्र पदानामसमस्तत्वं प्रसिद्धाभिधानत्वम् अव्यव-हितसंबन्धत्वं समाससद्भावेऽपि गमकसमासयुक्तता च परमार्थः । 'आकूत'-शब्दस्तात्पर्ये विच्छित्तौ[2] च वर्तते । उदाहरणं यथा

हिमव्यपायाद्विशदाधराणा-
मापाण्डुरीभूतमुखच्छवीनाम् ।
स्वेदोद्गमः किंपुरुषाङ्गनानां
चक्रे पदं पत्रविशेषकेषु[3] ॥ ८२ ॥

अत्रासमस्तत्वादिसामग्री विद्यते । यदपि विविधपत्रविशेषकवै-चित्र्यविहितं किमपि वदनसौन्दर्यं मुक्ताकणाकारस्वेदलवोपबृंहितं तदपि सुव्यक्तमेव । यथा वा

अनेन सार्धं विहराम्बुराशे-
स्तीरेषु ताडीवनमर्मरेषु ।
द्वीपान्तरानीतलवङ्गपुष्पै-
रपाकृतस्वेदलवा मरुद्भिः[4] ॥ ८३ ॥

अलंकारव्यक्तिर्यथा

बालेन्दुवक्राणि इति[5] ॥ ८४ ॥

एवं प्रसादमभिधाय लावण्यं लक्षयति—

वर्णविन्यासविच्छित्तिपदसंधानसंपदा ।
स्वल्पया बन्धसौन्दर्यं लावण्यमभिधीयते ॥ ३२ ॥

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[1] विषयो गोचरो यस्य. [2] °स्तात्पर्यविच्छित्तौ. [3] Kumārasambhava III. 33.
[4] Raghuvaṁśa XVI. 50. [5] Kumārasambhava III. 29.

बन्धो वाक्यविन्यासस्तस्य सौन्दर्यं रामणीयकं लावण्यमभिधीयते लावण्यमित्युच्यते । कीदृशम्—वर्णानामक्षराणां विन्यासो विचित्रं न्यसनं तस्य विच्छित्तिः शोभा वैदग्ध्यभङ्गी तया लक्षितं पदानां सुप्तिङन्तानां संधानं संयोजनं तस्य सम्पत्, सापि शोभैव, तया लक्षितम् । कीदृश्या—उभयरूपयापि स्वल्पया मनाङ्मात्रया नातिनिर्बन्धनिर्मितया । तदयमत्रार्थः—शब्दार्थसौकुमार्यसुभगः संनिवेशमहिमा लावण्यरूपो गुणः कथ्यते । यथा

स्नानार्द्रमुक्तेष्वनुधूपवासं
विन्यस्तसायन्तनमल्लिकेषु ।
कामो वसन्तात्ययमन्दवीर्यः
केशेषु लेभे बलमङ्गनानाम्[1] ॥ ८५ ॥

अत्र संनिवेशसौन्दर्यमहिमा सहृदयसंवेद्यो न व्यपदेष्टुं पार्यते । यथा वा

चकार बाणैरसुराङ्गनानां
गण्डस्थलीः प्रोषितपत्रलेखाः[2] ॥ ८६ ॥

अत्रापि वर्णविन्यासविच्छित्तिः पदसंधानसम्पच्च संनिवेशसौन्दर्यनिबन्धना स्फुटावभासैव ।

एवं लावण्यमभिधाय आभिजात्यमभिधत्ते—

श्रुतिपेशलताशालि सुस्पर्शमिव चेतसा ।
स्वभावमसृणच्छायमाभिजात्यं प्रचक्षते ॥ ३३ ॥

एवंविधं वस्तु आभिजात्यं प्रचक्षते आभिजात्याभिधानं गुणं वर्णयन्ति । श्रुतिः श्रवणेन्द्रियं तत्र पेशलता रामणीयकं तेन शालते श्लाघते यत्तथोक्तम् । सुस्पर्शमिव चेतसा मनसा सुस्पर्श-

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[1] Raghuvaṁśa XVI. 50. [2] Ibid., VI. 72.

मिव । सुखेन स्पृश्यत इवेत्यतिशयोक्तिरियम् । यस्मादुभयमपि स्पर्शयोग्यत्वे सति सौकुमार्यात् किमपि चेतसि स्पर्शसुखमर्पयतीव । यतः स्वभावमसृणच्छायम् अहार्यश्लक्ष्णकान्ति यत्तद् आभिजात्यं कथयन्तीत्यर्थः । यथा

ज्योतिर्लेखावलयि गलितं यस्य बर्हं भवानी
पुत्रप्रीत्या कुवलयदलप्रापि कर्णे करोति* ॥ ८७ ॥

अत्र श्रुतिपेशलतादि स्वभावमसृणच्छायत्वं किमपि सहृदयसंवेद्यं परिस्फुरति ।

ननु च लावण्यमाभिजात्यं च लोकोत्तरतरुणीरूपलक्षणवस्तुधर्मतया यत् प्रसिद्धं तत् कथं काव्यस्य भवितुमर्हतीति चेत्तन्न । यस्मादनेन न्यायेन पूर्वप्रसिद्धयोरपि माधुर्यप्रसादयोः काव्यधर्मत्वं विघटते । माधुर्यं हि गुडादिमधुरद्रव्यधर्मतया प्रसिद्धं तथाविधाह्लादकारित्वसामान्योपचारात् काव्ये व्यपदिश्यते । तथैव च प्रसादः स्वच्छसलिलस्फटिकादिधर्मतया प्रसिद्धः स्फुटावभासित्वसामान्योपचाराज् झगितिप्रतीतिकारिणि काव्ये प्रवर्तितव्यहारस्तदेवंविधवैदग्ध्यविहितविचित्रविन्यासरमणीरामणीयकं यथा लावण्यशब्दाभिधेयतया[1] प्रतीतिपेशलतां प्रतिपद्यते । तद्वदेव च काव्ये कविशक्तिकौशलोल्लिखितकान्तिकमनीयं बन्धसौन्दर्यं चेतनचमत्कारकारित्वसामान्योपचाराल्लावण्यशब्दव्यतिरेकेण शब्दान्तराभिधेयतां नोत्सहते । तथैव च काव्ये स्वभावमसृणच्छायत्वमाभिजात्यशब्देनाभिधीयते ।

ननु च कैश्चित्प्रतीयमानं वस्तु ललनालावण्यसाम्याल्लावण्यमित्युत्पादितप्रतीति—

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* Meghadūta, 44. [1] °प्रतीतिकारिणि . . . धेयतया omitted.

प्रतीयमानं पुनरन्यदेव
वस्त्वस्ति वाणीषु महाकवीनाम् ।
यत्तत्प्रसिद्धावयवातिरिक्त-
माभाति लावण्यमिवाङ्गनासु* ॥ ८८॥

तत्कथं बन्धसौन्दर्यमात्रं लावण्यमित्यभिधीयते? नैष दोषः, यस्मादनेन दृष्टान्तेन वाच्यवाचकलक्षणप्रसिद्धावयवव्यतिरिक्तत्वेनास्तित्वमात्रं साध्यते प्रतीयमानस्य, न पुनः सकललोकलोचनसंवेद्यस्य ललनालावण्यस्य । सहृदयहृदयानामेव संवेद्यं सत् प्रतीयमानं समीकर्तुं पार्यते । तस्य बन्धसौन्दर्यमेवाव्युत्पन्नपदपदार्थानामपि श्रवणमात्रेणैव हृदयहारित्वस्पर्धया व्यपदिश्यते । प्रतीयमानं पुनः काव्यपरमार्थज्ञानामेवानुभवगोचरतां प्रतिपद्यते । यथा कामिनीनां किमपि सौभाग्यं तदुपभोगोचितानां नायकानामेव संवेद्यतामर्हति, लावण्यं पुनस्तासामेव सत्कविगिरामिव सौन्दर्यं सकललोकगोचरतामायातीत्युक्तमेवेत्यलमतिप्रसङ्गेन ।

एवं सुकुमारस्य लक्षणमभिधाय विचित्रं प्रतिपादयति[1]—

प्रतिभाप्रथमोद्भेदसमये यत्र वक्रता ।
शब्दाभिधेययोरन्तः स्फुरतीव विभाव्यते ॥ ३४ ॥

अलंकारस्य कवयो यत्रालंकरणान्तरम् ।
असंतुष्टा निबध्नन्ति हारादेर्मणिबन्धवत् ॥ ३५ ॥

रत्नरश्मिच्छटोत्सेकभासुरैर्भूषणैर्यथा ।
कान्ताशरीरमाच्छाद्य भूषायै परिकल्प्यते ॥ ३६ ॥

यत्र तद्वदलंकारैर्भ्राजमानैर्निजात्मना ।
स्वशोभातिशयान्तःस्थमलंकार्यं प्रकाशते[2] ॥ ३७ ॥

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* Dhvanyāloka I. 4. [1] लक्षयति. [2] प्रकाश्यते.

यदप्यनूतनोल्लेखं वस्तु यत्र तदप्यलम् ।
उक्तिवैचित्र्यमात्रेण काष्ठां कामपि नीयते ।। ३८ ।।

यत्रान्यथाभवत् सर्वमन्यथैव यथारुचि ।
भाव्यते प्रतिभोल्लेखमहत्त्वेन महाकवेः ।। ३९ ।।

प्रतीयमानता यत्र वाक्यार्थस्य निबध्यते ।
वाच्यवाचकवृत्तिभ्यां व्यतिरिक्तस्य कस्यचित् ।। ४० ।।

स्वभावः सरसाकूतो भावानां यत्र बध्यते ।
केनापि कमनीयेन वैचित्र्येणोपबृंहितः ।। ४१ ।।

विचित्रो यत्र वक्रोक्तिवैचित्र्यं जीवितायते ।
परिस्फुरति यस्यान्तः सा काप्यतिशयाभिधा ।। ४२ ।।

सोऽतिदुःसंचरो येन विदग्धकवयो गताः ।
खड्गधारापथेनेव सुभटानां मनोरथाः ।। ४३ ।।

स विचित्राभिधानः पन्थाः कीदृशः[1]—अतिदुःसंचरः, यत्रातिदुःखेन संचरन्ते । किं बहुना, येन विदग्धकवयः केचिदेव व्युत्पन्नाः केवलं गताः प्रयाताः, तदाश्रयेण काव्यानि चक्रुरित्यर्थः । कथम् —खड्गधारापथेनेव सुभटानां मनोरथाः । निस्त्रिंशधारामार्गेण यथा सुभटानां महावीराणां मनोरथाः संकल्पविशेषाः । तदयमत्राभिप्रायः—यदसिधारामार्गगमने मनोरथानामौचित्यानुसारेण यथारुचि प्रवर्तमानानां मनाङ्मात्रमपि म्लानता न संभाव्यते । साक्षात्समरसंमर्दन[2]समाचरणे पुनः कदाचित् किमपि म्लानत्वमपि संभाव्येत । तदनेन मार्गस्य दुर्गमत्वं तत्प्रस्थितानां च विहरणप्रौढिः प्रतिपाद्यते । कीदृशः[1] स मार्गः—यत्र यस्मिन् शब्दाभिधेययोरभिधानाभिधीयमानयोरन्तः स्वरूपानुप्रवेशिनी वक्रता भणितिविच्छित्तिः स्फुरतीव प्रस्पन्दमानेव विभाव्यते लक्ष्यते । कदा—

[1] कीदृक्. [2] °संमर्दसमा°.

प्रतिभाप्रथमोद्भेदसमये । प्रतिभायाः कविशक्तेरचरमोल्लेखावसरे । तदयमत्र परमार्थः—यत् कविप्रयत्ननिरपेक्षयोरेव शब्दार्थयोः स्वाभाविकः कोऽपि वक्रताप्रकारः परिस्फुरन् परिदृश्यते । यथा

> कोऽयं भाति प्रकारस्तव पवन पदं लोकपादाहतीनां
> तेजस्विव्रातसेव्ये नभसि नयसि यत्पांसुपूरं प्रतिष्ठाम् ।
> यस्मिन्नुत्थाप्यमाने जननयनपथोपद्रवस्तावदास्तां
> केनोपायेन सह्यो वपुषि कलुषतादोष एष त्वयैव* ॥ ८९ ॥

अत्राप्रस्तुतप्रशंसालक्षणोऽलंकारः प्राधान्येन वाक्यार्थः, प्रतीयमानपदार्थान्तरत्वेन प्रयुक्तत्वात् तत्र च[1] विचित्रकविशक्तिसमुल्लिखितवक्रशब्दार्थोपनिबन्धमाहात्म्यात् प्रतीयमानमप्यभिधेयतामिव प्रापितम् । प्रक्रम एव प्रतिभासमानत्वान्न चार्थान्तरप्रतीतिकारित्वेन[2] पदानां श्लेषव्यपदेशः शक्यते कर्तुम्, वाच्यस्य समप्रधानभावेनानवस्थानात् । अर्थान्तरप्रतीतिकारित्वं च पदानां[3] प्रतीयमानार्थस्फुटताव[4]भासनार्थमुपनिबध्यमानमतीव चमत्कारकारितां प्रतिपद्यते ।

तमेव विचित्रं प्रकारान्तरेण लक्षयति—अलंकारस्येत्यादि । यत्र यस्मिन्मार्गे कवयो निबध्नन्ति विरचयन्ति, अलंकारस्य विभूषणस्यालंकरणान्तरं भूषणा[5]न्तरम् असंतुष्टाः सन्तः । कथम्—हारादेर्मणिबन्धवत् । मुक्ताकलापप्रभृतेर्यथा पदकादिमणिबन्धं रत्नविशेषविन्यासं वैकटिकाः । यथा

> हे हेलाजितबोधिसत्त्व वचसां किं विस्तरैस्तोयधे
> नास्ति त्वत्सदृशः परः परहिताधाने गृहीतव्रतः ।

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* Subhāṣitāvalī, 1032. [1] च omitted. [2] °रित्वेऽपि. [3] पदानां omitted. [4] °स्फुटत्वाव°. [5] विभूषणा°.

तृष्यत्पान्थजनोपकारघटनावैमुख्यलब्धायशो
भारप्रोद्वहने करोषि कृपया साहाय्यकं यन्मरोः[1] ॥ ९० ॥

अत्रात्यन्तगर्हणीयचरितं पदार्थान्तरं प्रतीयमानतया चेतसि निधाय तथाविधविलसितः सलिलनिधिर्वाच्यतयोपक्रान्तः। तदेतावदेवालंकृतेरप्रस्तुतप्रशंसायाः स्वरूपम् — गर्हणीयप्रतीयमानपदार्थान्तरपर्यवसानमपि वाक्यं श्रुत्युप[2]क्रमरमणीयतयोपनिबध्यमानं तद्विदाह्लादकारितामायाति। तदेतद् व्याजस्तुतिप्रतिरूपकप्रायमलंकरणान्तरमप्रस्तुतप्रशंसाया भूषणत्वेनोपात्तम्। न चात्र संकरालंकारव्यवहारो भवितुमर्हति, पृथगतिपरिस्फुटत्वेनावभासनात्। न चापि संसृष्टिसंभवः समप्रधानभावेनानवस्थितेः। न च द्वयोरपि वाच्यालंकारत्वम्, विभिन्नविषयत्वात्। यथा वा

नामाप्यन्यतरोर्निमीलितमभूत्तत्तावदुन्मीलितं
प्रस्थाने स्खलतः स्ववर्त्मनि विधेरन्यद् गृहीतः करः।
लोकश्चायमदृष्टदर्शनकृता दृग्वैशसादुद्धृतो
युक्तं काष्ठिक लूनवान् यदसि तामाम्रालिमाकालिकीम्[3]
॥ ९१ ॥

अत्रायमेव न्यायोऽनुसंधेयः। यथा च

किं तारुण्यतरोरियं रसभरोद्भिन्ना नवा मञ्जरी[4]
लीलाप्रोच्छलितस्य किं लहरिका लावण्यवारांनिधेः।
उद्गाढोत्कलिकावतां स्वसमयोपन्यासविश्रम्भिणः
किं साक्षादुपदेशयष्टिरथवा देवस्य शृङ्गारिणः[5] ॥ ९२ ॥

अत्र रूपकलक्षणो योऽयं काव्यालंकारः[6] तस्य सन्देहोक्तिरियं छायान्तरातिशयोत्पादनायोपनिबद्धा चेतनचमत्कारकारिता[7]मावहति। शिष्टं पूर्वोदाहरणद्वयोक्तमनुसर्तव्यम्।

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[1] Kāvyaprakāśa, X. [2] वाक्यं [व]स्तुन्युप°. [3] Bhallaṭaśataka, 86.
[4] वल्लरी. [5] Subhāṣitāvalī, 1471. [6] वाक्यालंकार. [7] °चमत्कारिता°.

अन्यच्च कीदृक्—रत्नेत्यादि। युगलकम्। यत्र यस्मिन्नलंकारै-र्भ्राजमानैर्निजात्मना स्वजीवितेन भासमानैर्भूषायै परिकल्प्यते शोभायै भूष्यते। कथम्—यथा भूषणैः, कङ्कणादिभिः। कीदृशैः—रत्नरश्मिच्छटोत्सेकभासुरैः मणिमयूखोल्लासभ्राजिष्णुभिः। किं कृत्वा—कान्ताशरीरमाच्छाद्य कामिनीवपुः स्वप्रभाप्रसरतिरोहितं विधाय। भूषायै कल्प्यते तद्वदेवालंकरणैरुपमादिभिर्यत्र कल्प्यते। एतच्चैतेषां भूषायै कल्पनम्—यदेतैः स्वशोभातिशयान्तःस्थं निज-कान्तिकमनीयान्तर्गतमलंकार्यमलंकरणीयं प्रकाश्यते द्योत्यते। तदिदमत्र तात्पर्यम्—तदलंकारमहिमैव तथाविधोऽत्र भ्राजते तस्यात्यन्तोद्रिक्तवृत्तेः स्वशोभातिशयान्तर्गतमलंकार्यं प्रकाश्यते। यथा

> आर्यस्याजिमहोत्सवव्यतिकरे नासंविभक्तोऽत्र वः
> कश्चित् काप्यवशिष्यते त्यजत रे नक्तञ्चराः संभ्रमम्।
> भूयिष्ठेष्वपि का भवत्सु गणनात्यर्थं किमुत्ताम्यते
> तस्योदारभुजोष्मणोऽनवसिता नाराच[1]संपत्तयः॥ ९३॥

अत्राजेर्महोत्सवव्यतिकरत्वेन तथाविधं रूपणं विहितं यत्रालंकार्यम् "आर्यः स्वशौर्येण युष्मान् सर्वानेव मारयति" इत्यलंकारशोभाति-शयान्तर्गतत्वेन भ्राजते। तथा च कश्चित् सामान्योऽपि क्वापि दवीयस्यपि देशे नासंविभक्तो युष्माकमवशिष्यते। तस्मात् समर-महोत्सवसविभागलम्पटतया प्रत्येकं यूयं संभ्रमं त्यजत। गणनया वयं भूयिष्ठा इत्यशक्यानुष्ठानतां यदि मन्यध्वे तदप्ययुक्तम्। यस्मादसंख्यसंविभागाशक्यता कदाचिदसंपत्त्या कार्पण्येन वा संभा-व्यते। तदेतदुभयमपि नास्तीत्युक्तम्—तस्योदारभुजोष्मणोऽनव-सिता नाराच[1]संपत्तयः [इति]। यथा च

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[1] नाचार°.

कतमः प्रविजृम्भितविरहव्यथः शून्यतां नीतो देशः[1] ॥ ९४ ॥

इति । यथा च

कानि च पुण्यभाञ्जि भजन्त्यभिख्यामक्षराणि[2] ॥ ९५ ॥

इति । अत्र कस्मादागताः स्थ, किं चास्य नाम इत्यलंकार्यमप्रस्तुतप्रशंसालक्षणालंकारच्छायाच्छुरितत्वेनैतदीयशोभान्तर्गतत्वेन सहृदयहृदयाह्लादकारितां प्रापितम्। एतच्च व्याजस्तुतिपर्यायोक्तप्रभृतीनां भूयसा विभाव्यते। ननु च रूपकादीनां स्वलक्षणावसर एव स्वरूपं निर्णेष्यते तत् किं प्रयोजनमेतेषामिहोदाहरणस्य? सत्यमेतत्, किन्त्वेतदेव विचित्रस्य वैचित्र्यं नाम यदलौकिकच्छायातिशययोगित्वेन भूषणोपनिबन्धः कामपि वाक्यवक्रतामुन्मीलयति ।

विचित्रमेव रूपान्तरेण लक्षणयति—यदपीत्यादि । यदपि वस्तु वाच्यमनूतनोल्लेखमनभिनवत्वेनोल्लिखितं तदपि यत्र यस्मिन्नलं कामपि काष्ठां नीयते लोकोत्तरातिशयकोटिमधिरोप्यते । कथम्—उक्तिवैचित्र्यमात्रेण, भणितिवैदग्ध्येनैवेत्यर्थः । यथा

अण्णं लडहत्तणअं अण्ण च्चिअ कावि[3] वत्तणच्छाआ ।
सामा सामण्णपआवइणो रेह च्चिअ ण होइ[4] ॥ ९६ ॥

अन्यद् लटभत्वमन्यैव च कापि वर्तनच्छाया ।
श्यामा सामान्यप्रजापते रेखैव च न भवति ॥ इति छाया ।

यथा वा

उद्देशोऽयं सरसविटपि[5]श्रेणिशोभातिशायी
कुञ्जोत्कर्षाङ्कुरितहरिणीविभ्रमो नर्मदायाः ।

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[1] Harṣacarita, I. [2] Op. cit. [3] काइ. [4] Gāthāsaptaśatī, 969.
[5] सरसकदलीश्रेणि°.

किं चैतस्मिन् सुरतसुहृदस्तन्वि ते वान्ति वाता
येषामग्रे सरति कलिताकाण्डकोपो मनोभूः ॥ ९७ ॥

भणितिवैचित्र्यमात्रमेवात्र काव्यार्थः, न तु नूतनोल्लेखशालि वाच्यविजृम्भितम् । एतच्च भणितिवैचित्र्यं सहस्रप्रकारं संभवतीति स्वयमेवोत्प्रेक्षणीयम् ।

पुनर्विचित्रमेव प्रकारान्तरेण लक्षयति—यत्रान्यथेत्यादि । यत्र यस्मिन्नन्यथाभवदन्येन प्रकारेण सत् सर्वमेव पदार्थजातम् अन्यथैव प्रकारान्तरेणैव भाव्यते । कथम्—यथारुचि । स्वप्रतिभासानुरूपेणोत्पाद्यते[1] । केन—प्रतिभोल्लेखमहत्त्वेन महाकवेः, प्रतिभासोन्मेषा[2]तिशयत्वेन सत्कवेः । यत्किल वर्ण्यमानस्य वस्तुनः प्रस्तावमुचितं किमपि सहृदयहृदयहारि रूपान्तरं निर्मिमीते कविः । यथा

तापः स्वात्मनि संश्रितद्रुमलताशोषोऽध्वगैर्वर्जनं
सख्यं दुःशमया तृषा तव मरो कोऽसावनर्थो न यः ।
एकोऽर्थस्तु महानयं जललवस्वाम्यस्मयोद्गर्जिनः
संनह्यन्ति न यत्तवोपकृतये धाराधराः प्राकृताः[3] ॥ ९८ ॥

यथा वा

विशति यदि नो कंचित्कालं किलाम्बुनिधिं विधेः
कृतिषु सकलास्वेको लोके प्रकाशकतां गतः ।
कथमितरथा धाम्नां धाता तमांसि निशाकरं
स्फुरदिदमियत्ताराचक्रं प्रकाशयति स्फुटम् ॥ ९९ ॥

अत्र जगद्गर्हितस्यापि मरोः कविप्रतिभोल्लिखितेन लोकोत्तरौदार्यधुराधिरोपणेन तादृक् स्वरूपान्तरमुन्मीलितं यत्प्रतीयमानत्वेनोदारचरितस्य कस्यापि सत्स्वप्युचितपरिस्पन्दसुन्दरेषु पदार्थसहस्रेषु

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1 °रूपेणोत्पद्यते. 2 प्रतिभासोन्मेषा°. 3 Subhāṣitāvalī, 948.

तदेव व्यपदेशपात्रतामर्हतीति तात्पर्यम्। अवयवार्थस्तु—दुःशमयेति 'तृड्' विशेषणेन प्रतीयमानस्य त्रैलोक्यराज्येनाप्यपरितोषः पर्यवस्यति। अध्वगैर्वर्जनमित्यौदार्येऽपि तस्य समुचितसंविभागासंभवादर्थिभिर्लज्जमानैरपि स्वयमेवानभिसरणं प्रतीयते। संश्रितद्रुमलताशोष इति तदाश्रितानां तथाविधेऽपि सङ्कटे तदेकनिष्ठताप्रतिपत्तिः। तस्य च पूर्वोक्तस्वपरिकरपरिपो[1]षाक्षमतया तापः स्वात्मनि न भोगलवलौल्येनेति प्रतिपाद्यते[2]। उत्तरार्धेन—तादृशे दुर्विलसितेऽपि परोपकाराविषयत्वेन[3] श्लाघास्पदत्वमुन्मीलितम्। अपरत्रापि विधिविहितसमुचितसमयसंभवं सलिलनिधिनिमज्जनं निजोदयन्यक्कृतनिखिलस्वपरपक्षः प्रजापतिप्रणीतसकलपदार्थप्रकाशनव्रताभ्युपगमनिर्वहणाय विवस्वान् स्वयमेव समाचरतीत्यन्यथा कदाचिदपि शशाङ्कतमस्ताराप्रभृती[4]नामभिव्यक्तिर्मनागपि न संभवतीति कविना नूतनत्वेन यदुल्लिखितं तदतीव प्रतीयमानमहत्त्वव्यक्तिपरत्वेन चमत्कारकारितामापद्यते।

विचित्रमेव प्रकारान्तरेणोन्मीलयति—प्रतीयमानतेत्यादि। यत्र यस्मिन् प्रतीयमानता गम्यमानता वाक्यार्थस्य[5] मुख्यतया विवक्षितस्य वस्तुनः कस्यचिदनाख्येयस्य निबध्यते। कया युक्त्या—वाच्यवाचकवृत्तिभ्यां शब्दार्थशक्तिभ्याम्। व्यतिरिक्तस्य तदतिरिक्तवृत्तेरन्यस्य व्यङ्ग्यभूतस्याभिव्यक्तिः क्रियते। 'वृत्ति'-शब्दोऽत्र शब्दार्थयोस्तत्प्रकाशनसामर्थ्यमभिधत्ते। एष च 'प्रतीयमान'-व्यवहारो वाक्यवक्रताव्याख्यावसरे[6] सुतरां समुन्मील्यते। अनन्तरोक्तमुदाहरणद्वयमत्र योजनीयम्। यथा वा

वक्त्रेन्दोर्न हरन्ति बाष्पपयसां धारा मनोज्ञां श्रियं
निश्वासा न कदर्थयन्ति मधुरां बिम्बाधरस्य द्युतिम्।

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1 °परितोषा°. 2 प्रतिपद्यते. 3 परोपकारविषयत्वेन. 4 °स्तारादीनाम°. 5 काव्यार्थस्य. 6 °व्याख्यानावसरे.

तस्यास्त्वद्विरहे विपक्वलवलीलावण्यसंवादिनी
छाया कापि कपोलयोरनुदिनं तन्व्याः परं पुष्यति* ॥१००॥

अत्र त्वद्विरहवैधुर्यसंवरणकदर्थनामनुभवन्त्यास्तस्यास्तथाविधे महति गुरुसङ्कटे वर्तमानायाः—किं बहुना—बाष्पनिश्वासमोक्षावसरोऽपि न संभवतीति[1]। केवलं परिणतलवलीलावण्यसंवादसुभगा कापि कपोलयोः कान्तिरशक्यसंवरणा प्रतिदिनं परं परिपोषमासादयतीति वाच्यव्यतिरिक्तवृत्ति दूत्युक्तितात्पर्यं प्रतीयते। उक्तप्रकारकान्तिमत्त्वकथनं च कान्तकौतुकोत्कलिकाकारणतां प्रतिपद्यते।

विचित्रमेव रूपान्तरेण प्रतिपादयति—स्वभाव इत्यादि। यत्र यस्मिन् भावानां स्वभावः परिस्पन्दः[2] सरसाकूतो रसनिर्भराभिप्रायः पदार्थानां निबध्यते निवेश्यते। कीदृशः—केनापि कमनीयेन वैचित्र्येणोपबृंहितः, लोकोत्तरेण हृदयहारिणा वैदग्ध्येनोत्तेजितः। 'भाव'-शब्देनात्र सर्वपदार्थोऽभिधीयते, न रत्यादिरेव। उदाहरणम्

क्रीडासु बालकुसुमायुधसंगताया
यत्तत् स्मितं न खलु तत् स्मितमात्रमेव।
आलोक्यते स्मितपटान्तरितं मृगाक्ष्या-
स्तस्याः परिस्फुरदिवापरमेव किंचित् ॥१०१॥

अत्र न खलु तत् स्मितमात्रमेवेति प्रथमार्धेऽभिलाषसुभगं सरसाभिप्रायत्वमुक्तम्। अपरार्धे तु—हसितांशुकतिरोहितमन्यदेव किमपि परिस्फुरदालोक्यत इति कमनीयवैचित्र्यविच्छित्तिः।

इदानीं विचित्रमेवोपसंहरति—विचित्रो यत्रेत्यादि। एवंविधो विचित्रो मार्गो यत्र यस्मिन् वक्रोक्तिवैचित्र्यम् अलंकारविचित्रभावो जीवितायते जीवितवदाचरति। वैचित्र्यादेव विचित्रे 'विचित्र'-

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* Subhāṣitaratnakoṣa, 539. [1] संभवति. [2] स्वपरिस्पन्दः.

शब्दः प्रवर्तते। तस्मात्तदेव तस्य जीवितम्। किं तद्वैचित्र्यं नामेत्याह—परिस्फुरति यस्यान्तः सा काप्यतिशयाभिधा। यस्यान्तः स्वरूपानुप्रवेशेन सा काप्यलौकिकातिशयोक्तिः परिस्फुरति भ्राजते। यथा—

यत्सेनारजसामुदञ्चति चये द्वाभ्यां दवीयोऽन्तरान्
पाणिभ्यां युगपद्विलोचनपुटानष्टाक्षमो रक्षितुम्।
एकैकं दलमुन्नमय्य गमयन् वासाम्बुजं कोशतां
धाता संवरणाकुलश्चिरमभूत् स्वाध्यायवन्ध्याननः[1]॥१०२॥

एवं वैचित्र्यं संभावनानुमानप्रवृत्तायाः प्रतीयमानत्वमुत्प्रेक्षायाः। तच्च धाराधिरोहणरमणीयतयातिशयोक्तिपरिस्पन्दस्यन्दि संदृश्यते।

तदेवं वैचित्र्यं व्याख्याय तस्यैव गुणान् व्याचष्टे—

वैदग्ध्यस्यन्दि माधुर्यं पदानामत्र बध्यते।
याति यत्त्यक्तशैथिल्यं बन्धबन्धुरताङ्गताम्॥४४॥

अत्रास्मिन् माधुर्यं वैदग्ध्यस्यन्दि वैचित्र्यसमर्पकं पदानां बध्यते वाक्यैकदेशानां निवेश्यते। यत्त्यक्तशैथिल्यमुज्झितकोमलभावं भवद्बन्धबन्धुरताङ्गतां याति संनिवेशसौन्दर्योपकरणतां गच्छति। यथा

'किं तारुण्यतरोः'[2] इत्यत्र पूर्वार्धे॥१०३॥

एवं माधुर्यमभिधाय प्रसादमभिधत्ते—

असमस्तपदन्यासः प्रसिद्धः कविवर्त्मनि।
किंचिदोजः स्पृशन् प्रायः प्रसादोऽप्यत्र दृश्यते॥४५॥

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[1] स्वाध्यायबद्धाननः. Our reading supported also by KLV, p. 252, l. 28. It reads—अत्र ब्रह्मणः स्वाध्यायवन्ध्याननत्वं यदतिशयोक्त्योपवर्णितं तत्र संवरणाकुलत्वं कारणत्वेन संभावितमिति। संभावनानुमानेनेयमुत्प्रेक्षेति। This is Bālarāmāyaṇa VII. 66. [2] See p. 55 above.

असमस्तानां समासरहितानां पदानां न्यासो निबन्धः कविवर्त्मनि विपश्चिन्मार्गे यः प्रसिद्धः प्रख्यातः सोऽप्यस्मिन् विचित्राख्ये प्रसादाभिधानो गुणः किंचित् कियन्मात्रमोजः स्पृशन्नुत्तानतया व्यवस्थितः प्रायो दृश्यते प्राचुर्येण लक्ष्यते। बन्धसौन्दर्यनिबन्धनत्वात्। तथाविधस्यौजसः समासवती वृत्तिः-'ओजः'-शब्देन चिरन्तनैरुच्यते। तदयमत्र परमार्थः—पूर्वस्मिन् प्रसादलक्षणे सत्योजःसंस्पर्शमात्रमिह विधीयते। यथा

अपाङ्गगततारकाः स्तिमितपक्ष्मपालीभृतः
स्फुरत्सुभगकान्तयः स्मितसमुद्गतिद्योतिताः।
विलासभरमन्थरास्तरलकल्पितैकभ्रुवो
जयन्ति रमणार्पिताः[1] समदसुन्दरीदृष्टयः ॥१०४॥

प्रसादमेव प्रकारान्तरेण प्रकटयति—

गमकानि निबध्यन्ते वाक्ये वाक्यान्तराण्यपि।
पदानीवात्र कोऽप्येष प्रसादस्यापरः क्रमः ॥४६॥

अत्रास्मिन् विचित्रे यद्वाक्यं पदसमुदायस्तस्मिन् गमकानि समर्पकाण्यन्यानि वाक्यान्तराणि निबध्यन्ते निवेश्यन्ते। कथम्—पदानीव पदवत्, परस्परान्वितानीत्यर्थः। एष कोऽप्यपूर्वः प्रसादस्यापरः क्रमः बन्धच्छायाप्रकारः। यथा

नामाप्यन्यतरोः[2] इति ॥१०५॥

अथ[3] प्रसादमभिधाय लावण्यं लक्षयति—

अत्रालुप्तविसर्गान्तैः पदैः प्रोतैः परस्परम्।
ह्रस्वैः संयोगपूर्वैश्च लावण्यमतिरिच्यते ॥४७॥

अत्रास्मिन्नेवंविधैः पदैर्लावण्यमतिरिच्यते परिपोषं प्राप्नोति।

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[1] रमणेऽर्पिताः. [2] See above p. 55. [3] अथ omitted.

कीदृशैः—परस्परमन्योन्यं प्रोतैः संश्लेषं नीतैः । अन्यच्च कीदृशैः —अलुप्तविसर्गान्तैः, अलुप्तविसर्गाः श्रूयमाणविसर्जनीया अन्ता येषां तानि तथोक्तानि तैः । ह्रस्वैश्च लघुभिः । संयोगेभ्यः पूर्वैः । अतिरिच्यते इति संबन्धः । तदिदमत्र तात्पर्यम्—पूर्वोक्तलक्षणं लावण्यं विद्यमानमनेनातिरिक्ततां नीयते । यथा

श्वासोत्कम्पतरङ्गिणि स्तनतटे धौताञ्जनश्यामलाः
कीर्यन्ते कणशः कृशाङ्गि किममी बाष्पाम्भसां बिन्दवः ।
किंचाकुञ्चितकण्ठरोधकुटिलाः कर्णामृतस्यन्दिनो
हुंकाराः कलपञ्चमप्रणयिनस्त्रुट्यन्ति निर्यान्ति च[1] ॥१०६॥

यथा वा

एतन्मन्दविपक्वतिन्दुकफलश्यामोदरापाण्डुर-
प्रान्तं हन्त पुलिन्दसुन्दरकरस्पर्शक्षमं लक्ष्यते ।
तत् पल्लीपतिपुत्रि कुञ्जरकुलं कुम्भाभयाभ्यर्थना-
दीनं त्वामनुनाथते कुचयुगं पत्रांशुकैर्मा पिधाः[2] ॥१०७॥

यथा वा

हंसानां निनदेषु[3] इति ॥१०८॥

एवं लावण्यमभिधायाभिजात्यमभिधीयते—

यन्नातिकोमलच्छायं नातिकाठिन्यमुद्वहत् ।
आभिजात्यं मनोहारि तदत्र प्रौढिनिर्मितम् ॥ ४८ ॥

अत्रास्मिन् तदाभिजात्यं यन्नातिकोमलच्छायं नात्यन्तमसृण-कान्ति नातिकाठिन्यमुद्वहन्नातिकठोरतां धारयत् तत् प्रौढिनिर्मितं सकलकविकौशलसंपादितं सन्मनोहारि हृदयरञ्जकं भवतीत्यर्थः ।

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[1] Subhāṣitaratnakoṣa, 737. [2] Saduktikarṇāmṛta II. 376.
[3] See above p. 39.

यथा

अधिकरतलतल्पं कल्पितस्वापलीला-
परिमलननिमीलत्पाण्डिमा गण्डपाली ।
सुतनु कथय कस्य व्यञ्जयत्यञ्जसैव
स्मरनरपतिकेलीयौवराज्याभिषेकम् ॥१०९॥

एवं सुकुमारविहितानामेव गुणानां विचित्रे कश्चिदतिशयः संपाद्यत इति बोद्धव्यम् ।

आभिजात्यप्रभृतयः पूर्वमार्गोदिता गुणाः ।
अत्रातिशयमायान्ति जनिताहार्यसंपदः ॥११०॥

इत्यन्तरश्लोकः ।

एवं विचित्रमभिधाय मध्यममुपक्रमते—

वैचित्र्यं सौकुमार्यं च यत्र संकीर्णतां गते ।
भ्राजेते सहजाहार्यशोभातिशयशालिनी ॥४९॥

माधुर्यादिगुणग्रामो वृत्तिमाश्रित्य मध्यमाम् ।
यत्र कामपि पुष्णाति बन्धच्छायातिरिक्तताम् ॥५०॥

मार्गोऽसौ मध्यमो नाम नानारुचिमनोहरः ।
स्पर्धया यत्र वर्तन्ते मार्गद्वितयसंपदः[1] ॥५१॥

मार्गोऽसौ मध्यमो नाम मध्यमाभिधानोऽसौ पन्थाः । कीदृशः —नानारुचिमनोहरः[2] । नानाविधा रुचयः प्रतिभासा येषां ते तथोक्तास्तेषां सुकुमारविचित्रमध्यमव्यसनिनां सर्वेषामेव मनोहरो हृदयहारी । यस्मिन् स्पर्धया मार्गद्वितयसंपदः सुकुमारविचित्रशोभाः साम्येन वर्तन्ते व्यवतिष्ठन्ते, न न्यूनातिरिक्तत्वेन । यत्र वैचित्र्यं विचित्रत्वं सौकुमार्यं सुकुमारत्वं संकीर्णतां गते

[1] Kārikās 51 & 52 are given in immediate succession.
[2] नानारुचिमनोहरः omitted.

तस्मिन् मिश्रतां प्राप्ते सती भ्राजेते शोभेते । कीदृशे—सहजाहार्यशोभातिशयशालिनी, शक्तिव्युत्पत्तिसंभवो यः शोभातिशयः कान्त्युत्कर्षस्तेन शालेते श्लाघेते ये ते तथोक्ते ।

माधुर्येत्यादि । यत्र च माधुर्यादिगुणग्रामो माधुर्यप्रभृतिगुणसमूहो मध्यमामुभयच्छायाच्छुरितां वृत्तिं स्वस्पन्दगतिमाश्रित्य कामप्यपूर्वां बन्धच्छायातिरिक्ततां संनिवेशकान्त्यधिकतां पुष्णाति पुष्यतीत्यर्थः ।

गुणा[1]नामुदाहरणानि । तत्र माधुर्यस्य यथा—

वेलानिलैर्मृदुभिराकुलितालकान्ता
गायन्ति यस्य चरितान्यपरान्तकान्ताः ।
लीलानताः समवलम्ब्य लतास्तरूणां
हिन्तालमालिषु तटेषु महार्णवस्य[2] ॥१११॥

प्रसादस्य यथा

तद्वक्त्रेन्दुविलोकनेन[3] इत्यादि ॥११२॥

लावण्यस्य यथा

संक्रान्ताङ्गुलिपर्वसूचितकरस्वापा कपोलस्थली
नेत्रे निर्भरमुक्तबाष्पकलुषे निश्वासतान्तोऽधरः ।
बद्धोद्भेदविसंष्ठुलालकलता निर्वेदशून्यं मनः
कष्टं दुर्नयवेदिभिः कुसचिवैर्वत्सा दृढं खेद्यते[4] ॥११३॥

आभिजात्यस्य यथा

आलम्ब्य लम्बाः सरसाग्रवल्लीः
पिबन्ति यत्र[5] स्तनभारनम्राः ।

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[1] तत्र गुणा°. [2] Pādātāditaka-bhāṇa, verse 55. [3] See above p. 12. [4] Tāpasavatsarāja. [5] यस्य.

स्रोतश्च्युतं शीकरकूणिताक्ष्यो
मन्दाकिनीनिर्झरमश्वमुख्यः ॥११४॥

अत्रारोचकिनः केचिच्छायावैचित्र्यरञ्जके ।
विदग्धनेपथ्यविधौ भुजङ्गा इव सादराः ॥५२॥

एवं मध्यमं व्याख्याय तमेवोपसंहरति—अत्रेति । अत्रैतस्मिन् केचित् कतिपये सादरास्तदाश्रयेण काव्यानि कुर्वन्ति । यस्मात् अरोचकिनः कमनीयवस्तुव्यसनिनः । कीदृशे चास्मिन्—छायावैचित्र्यरञ्जके कान्तिविचित्रभावाह्लादके। कथम्—विदग्धनेपथ्यविधौ भुजङ्गा इव, अग्राम्याकल्पकल्पने नागरा यथा । सोऽपि छायावैचित्र्यरञ्जक एव ।

अत्र गुणोदाहरणानि परिमितत्वात्प्रदर्शितानि, प्रतिपदं पुनश्छायावैचित्र्यं सहृदयैः स्वयमेवानुसर्तव्यम् । अनुसरणदिक्प्रदर्शनं पुनः क्रियते । यथा—मातृगुप्तमायुराजमञ्जीरप्रभृतीनां सौकुमार्यवैचित्र्यसंवलितपरिस्पन्दस्यन्दीनि काव्यानि संभवन्ति । तत्र मध्यममार्गसंवलितं स्वरूपं विचारणीयम् । एवं सहजसौकुमार्यसुभगानि कालिदाससर्वसेनादीनां काव्यानि दृश्यन्ते । तत्र सुकुमारमार्गस्वरूपं चर्चनीयम् । तथैव च विचित्रवक्रत्वविजृम्भितं हर्षचरिते प्राचुर्येण भट्टबाणस्य विभाव्यते, भवभूतिराजशेखरविरचितेषु बन्धसौन्दर्यसुभगेषु मुक्तकेषु परिदृश्यते । तस्मात् सहृदयैः सर्वत्र सर्वमनुसर्तव्यम् । एवं मार्गत्रितयलक्षणं दिङ्मात्रमेव प्रदर्शितम्, न पुनः साकल्येन सत्कविकौशलप्रकाराणां केनचिदपि स्वरूपमभिधातुं पार्यते । मार्गेषु गुणानां समुदायधर्मता । यथा न केवलं शब्दादिधर्मत्वं तथा तल्लक्षणव्याख्यावसर[1] एव प्रतिपादितम् ।

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1 °व्याख्यानावसर.

एवं प्रत्येकं प्रतिनियतगुणग्रामरमणीयं मार्गत्रितयं व्याख्याय साधारणगुणस्वरूपव्याख्यानार्थमाह—

आञ्जसेन स्वभावस्य महत्त्वं येन पोष्यते ।
प्रकारेण तदौचित्यमुचिताख्यानजीवितम् ॥ ५३ ॥

तदौचित्यं नाम गुणः । कीदृक्—आञ्जसेन सुस्पष्टेन स्वभावस्य पदार्थस्य महत्त्वमुत्कर्षो येन पोष्यते परिपोषं प्राप्यते । प्रकारेणेति प्रस्तुतत्वादभिधावैचित्र्यमत्र 'प्रकार'–शब्देनोच्यते । कीदृशम्—उचिताख्यानमुदाराभिधानं जीवितं परमार्थो यस्य तत्तथोक्तम् । एतदानुगुण्येनैव विभूषणविन्यासो विच्छित्तिमावहति । यथा

करतलकलिताक्षमालयोः
समुदितसाध्वससन्नहस्तयोः ।
कृतरुचिरजटानिवेशयो-
रपर इवेश्वरयोः समागमः[1] ॥११५॥

यथा वा

उपगिरि पुरुहूतस्यैष सेनानिवेश-
स्तटमपरमितोऽद्रेस्त्वद्बलान्यावसन्तु ।
ध्रुवमिह करिणस्ते दुर्धराः संनिकर्षे
सुरगजमदलेखासौरभं न क्षमन्ते ॥११६॥

यथा च

हे नागराज बहुधास्य नितम्बभागं
भोगेन गाढमभिवेष्टय मन्दराद्रेः ।
सोढाविषह्यवृषवाहनयोगलीला-
पर्यङ्कबन्धनविधेस्तव कोऽतिभारः[2] ॥११७॥

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[1] Tāpasavatsarāja. [2] Kāvyamīmāṁsā, p. 88.

अत्र पूर्वत्रोदाहरणयोर्भूषणगुणेनैव तद्गुणपरिपोषः, इतरत्र च स्वभावौदार्याभिधानेन ।

औचित्यस्यैव छायान्तरेण स्वरूपमुन्मीलयति—

यत्र वक्तुः प्रमातुर्वा वाच्यं शोभातिशायिना ।
आच्छाद्यते स्वभावेन तदप्यौचित्यमुच्यते ।। ५४ ।।

यत्र यस्मिन् वक्तुरभिधातुः प्रमातुरनुभवितुर्वा[1] स्वभावेन स्वपरिस्पन्देन वाच्यमभिधेयं वस्तु शोभातिशायिना रामणीयकमनोहरेण आच्छाद्यते संव्रियते तदप्यौचित्यमेवोच्यते । यथा

शरीरमात्रेण नरेन्द्र तिष्ठन्नाभासि तीर्थप्रतिपादितर्द्धिः ।
आरण्यकोपात्तफलप्रसूतिः स्तम्बेन नीवार इवावशिष्टः[2] ।।११८।।

अत्र श्लाघ्यतया तथाविधमहाराजपरिस्पन्दे वर्ण्यमाने मुनिना स्वानुभवसिद्धव्यवहारानुसारेणालंकरणयोजनमौचित्यपरिपोषमावहति । अत्र वक्तुः स्वभावेन च वाच्यपरिस्पन्दः संवृतप्रायो लक्ष्यते । प्रमातुर्यथा ।

निपीयमानस्तबका शिलीमुखै-
रशोकयष्टिश्चलबालपल्लवा ।
विडम्बयन्ती ददृशे वधूजनै-
रमन्ददष्टौष्ठकरावधूननम्[3] ।।११९।।

अत्र वधूजनैर्निजानुभववासनानुसारेण तथाविधशोभाभिरामतानुभूतिरौचित्य[4]मावहति । यथा वा

वापीतडे कुडुंगा पिअसहि ह्लाउं गएहिं दीसंति ।
ण धरंति करेण भणंति ण त्ति वलिउं पुण ण देंति ।।१२०।।

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[1] प्रमातुर्वा श्रोतुर्वा. [2] Raghuvaṁśa V. 15. [3] Kirātārjunīya VIII. 6.
[4] °चित्यपरिपोषमा°.

वापीतटे निकुञ्जाः स्नातुं गतैर्दृश्यन्ते ।
न धरन्ति करेण भजन्ति न किमपि वलितुं पुनर्न ददति ।।
इति छाया ।

अत्र कस्याश्चित्प्रमातृभूतायाः सातिशयमौग्ध्यपरिस्पन्दसुन्दरेण स्वभावेन वाच्यमाच्छादितमौचित्यपरिपोषमावहति ।

एवमौचित्यमभिधाय सौभाग्यमभिधत्ते—

इत्युपादेयवर्गेऽस्मिन् यदर्थं प्रतिभा कवेः ।
सम्यक् संरभते तस्य गुणः सौभाग्यमुच्यते ।। ५५ ।।

इत्येवंविधेऽस्मिन्नुपादेयवर्गे शब्दाद्युपेयसमूहे यदर्थं यन्निमित्तं कवेः संबन्धिनी प्रतिभा शक्तिः सम्यक् सावधानतया संरभते व्यवस्यति तस्य वस्तुनः प्रस्तुतत्वात् काव्याभिधानस्य यो गुणः स सौभाग्यमित्युच्यते भण्यते ।।

तच्च न प्रतिभासंरम्भमात्रसाध्यम्, किन्तु तद्विहितसमस्तसामग्रीसंपाद्यमित्याह—

सर्वसंपत्परिस्पन्दसंपाद्यं सरसात्मनाम् ।
अलौकिकचमत्कारकारि काव्यैकजीवितम् ।। ५६ ।।

सर्वसंपत्परिस्पन्दसंपाद्यं सर्वस्योपादेयराशेर्या संपत्तिरनवद्यताकाष्ठा तस्याः परिस्पन्दः स्फुरितत्वं तेन संपाद्यं निष्पादनीयम् । अन्यच्च कीदृशम्—सरसात्मनामार्द्रचेतसामलौकिकचमत्कारकारि लोकोत्तराह्लादविधायि । किं बहुना, तच्च काव्यैकजीवितं काव्यस्य परः परमार्थ इत्यर्थः । यथा

दोर्मूलावधिसूत्रितस्तनमुरः स्निह्यत्कटाक्षे दृशौ
किंचित्ताण्डवपण्डिते स्मितसुधासिक्तोक्तिषु भ्रूलते ।

चेतः कन्दलितं स्मरव्यतिकरैर्लावण्यमङ्गैर्वृतं
तन्वङ्ग्यास्तरुणिम्नि सर्पति शनैरन्यैव काचिद्द्युतिः[1] ।।१२१।।

तन्व्याः प्रथमतरतारुण्येऽवतीर्णे, आकारस्य चेतसश्चेष्टायाश्च वैचित्र्यमत्र वर्णितम् । तत्र सूत्रितस्तनमुरो लावण्यमङ्गैर्वृतमित्याकारस्य, स्मरव्यतिकरैः कन्दलितमिति चेतसः, स्निह्यत्कटाक्षे दृशाविति किंचित्ताण्डवपण्डिते स्मितसुधासिक्तोक्तिषु भ्रूलते इति चेष्टायाश्च । सूत्रित-सिक्त-ताण्डव-पण्डित-कन्दलितानामुपचारवक्रत्वं लक्ष्यते, स्निह्यदित्येतस्य कालविशेषावेदकः प्रत्ययवक्रभावः, अन्यैव काचिदवर्णनीयेति संवृतिवक्रताविच्छित्तिः, अङ्गैर्वृतमिति कारकवक्रत्वम् । विचित्रमार्गविषयो लावण्यगुणातिरेकः । तदेवमेतस्मिन् प्रतिभासंरम्भजनितसकलसामग्रीसमुन्मीलितं सरसहृदयाह्लादकारि किमपि सौभाग्यं समुद्भासते ।

अनन्तरोक्तस्य गुणद्वयस्य विषयं प्रदर्शयति—

एतत्त्रिष्वपि मार्गेषु गुणद्वितयमुज्ज्वलम् ।
पदवाक्यप्रबन्धानां व्यापकत्वेन वर्तते ।। ५७ ।।

एतद् गुणद्वय[1]मौचित्यसौभाग्याभिधानम् उज्ज्वलमतीव भ्राजिष्णु पदवाक्यप्रबन्धानां त्रयाणामपि व्यापकत्वेन वर्तते सकलावयवव्याप्त्यावतिष्ठते । क्वेत्याह—त्रिष्वपि मार्गेषु सुकुमारविचित्रमध्यमाख्येषु । तत्र पदस्य तावदौचित्यं बहुविधभेदभिन्नो वक्रभावः । स्वभावस्याञ्जसेन प्रकारेण परिपोषणमेव वक्रतायाः परं रहस्यम् । उचिताभिधानजीवितत्वाद् वाक्यस्याप्येकदेशेऽप्यौचित्यविरहात्तद्विदाह्लादकारित्वहानिः । यथा रघुवंशे

[1] काचिल्लिपिः. [2] गुणद्वितयमौ°.

पुरं निषादाधिपतेस्तदेत-
द्यस्मिन्मया मौलिमणिं विहाय ।
जटासु बद्धास्वरुदत्सुमन्त्रः
कैकेयि कामाः फलितास्तवेति[1] ॥१२२॥

अत्र रघुपतेरनर्घमहापुरुषसंपदुपेतत्वेन वर्ण्यमानस्य 'कैकेयि कामाः फलितास्तव' इत्येवंविधतुच्छतरपदार्थसंस्मरणं तदभिधानं चात्यन्तमनौचित्यमावहति । प्रबन्धस्यापि क्वचित्प्रकरणैकदेशेऽप्यौचित्यविरहादेकदेशदाहदूषितदग्धपटप्रायता प्रसज्यते । यथा— रघुवंशे एव दिलीप-सिंह-संवादावसरे

अथैकधेनोरपराधचण्डाद्-
गुरोः कृशानुप्रतिमाद्बिभेषि ।
शक्योऽस्य मन्युर्भवतापि नेतुं
गाः कोटिशः स्पर्शयता घटोघ्नीः[2] ॥१२३॥

इति सिंहस्याभिधातुमुचितमेव, राजोपहासपरत्वेनाभिधीयमानत्वात् । राज्ञः पुनरस्य निजयशःपरिरक्षणपरत्वेन तृणवल्लघुवृत्तयः प्राणाः प्रतिभासन्ते । तस्यैतत्पूर्वपक्षोत्तरत्वेन

कथं नु[3] शक्यानुनयो महर्षि-
र्विश्राणनादन्यपयस्विनीनाम् ।
इमामनूनां[4] सुरभेरवेहि
रुद्रौजसा तु प्रहृतं त्वयास्याम्[5] ॥१२४॥

इत्यन्यासां गवां तत्प्रतिवस्तुप्रदानयोग्यता यदि कदाचित्संभवति ततस्तस्य मुनेर्मम चोभयोरप्येतज्जीवितपरिरक्षणनैरपेक्ष्यमुपपन्नमिति तात्पर्यपर्यवसानादत्यन्तमनौचित्ययुक्तेयमुक्तिः । यथा च

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[1] Raghuvaṁśa XIII. 59. [2] Ibid., II. 49. [3] च. [4] इमां तनूजां.
[5] Raghuvaṁśa II. 54.

कुमारसंभवे त्रैलोक्याक्रान्तिप्रवणपराक्रमस्य तारकाख्यस्य रिपोर्जिगीषावसरे सुरपतिर्मन्मथेनाभिधीयते—

कामेकपत्नीं व्रतदुःखशीलां
लोलं मनश्चारुतया प्रविष्टाम् ।
नितम्बिनीमिच्छसि मुक्तलज्जां
कण्ठे स्वयंग्राहनिषक्तबाहुम्[1] ॥१२५॥

इत्यविनयानुष्ठाननिष्ठं त्रिविष्टपाधिपत्यप्रतिष्ठितस्यापि तथाविधाभिप्रायानुवर्तनपरत्वेनाभिधीयमानमनौचित्यमावहति । एतच्चैतस्यैव कवेः सहजसौकुमार्यमुद्रितसूक्तिपरिस्पन्दसौन्दर्यस्य पर्यालोच्यते, न पुनरन्येषामाहार्यमात्रकाव्यकरणकौशलश्लाघिनाम् । सौभाग्यमपि पदवाक्यप्रकरणप्रबन्धानां प्रत्येकमनेकाकारकमनीयकारणकलापकलितरामणीयकानां किमपि सहृदयहृदयसंवेद्यं काव्यैकजीवितमलौकिकचमत्कारकारि संवलितानेकरसास्वादसुन्दरं सकलावयवव्यापकत्वेन काव्यस्य गुणान्तरं परिस्फुरतीत्यलमतिप्रसङ्गेन ।

इदानीमेतदुपसंहृत्यान्यदवतारयति—

मार्गाणां त्रितयं तदेतदसकृत्प्राप्तव्यपर्युत्सुकैः
क्षुण्णं कैरपि यत्र कामपि भुवं प्राप्य प्रसिद्धिं गताः ।
सर्वे स्वैरविहारहारि कवयो यास्यन्ति येनाधुना
तस्मिन् कोऽपि स साधुसुन्दरपदन्यासक्रमः कथ्यते ॥५८॥

मार्गाणां सुकुमारादीनामेतत्त्रितयं कैरपि महाकविभिरेव, न सामान्यैः, प्राप्तव्यपर्युत्सुकैः प्राप्योत्कण्ठितैरसकृत् बहुवारमभ्यासेन क्षुण्णं परिगमितम् । यत्र यस्मिन् मार्गत्रये कामपि भुवं प्राप्य

[1] Kumārasambhava III. 7.

प्रसिद्धिं गताः लोकोत्तरां भूमिमासाद्य प्रतीतिं प्राप्ताः । इदानीं सर्वे कवयस्तस्मिन्मार्गत्रितये येन यास्यन्ति गमिष्यन्ति स्वैरविहारहारि स्वेच्छाविहरणरमणीयं स कोऽपि अलौकिकः साधु शोभनं कृत्वा सुन्दरपदन्यासक्रमः कथ्यते सुभगसुप्तिङन्तसमर्पणपरिपाटीविन्यासो वर्ण्यते । मार्ग-स्वैरविहार-पद-प्रभृतयः शब्दाः श्लेषच्छायाविशिष्टत्वेन व्याख्येयाः ।

इति श्रीराजानककुन्तकविरचिते वक्रोक्तिजीविते काव्यालंकारे प्रथम उन्मेषः ।

द्वितीयोन्मेषः

सर्वत्रैव सामान्यलक्षणे विहिते विशेषलक्षणं विधातव्यमिति काव्यस्य "शब्दार्थौ सहितौ" इत्यादि (१।७) सामान्यलक्षणं विधाय तदवयवभूतयोः शब्दार्थयोः साहित्यस्य प्रथमोन्मेष एव विशेषलक्षणं विहितम् । इदानीं प्रथमोद्दिष्टस्य वर्णविन्यास-वक्रत्वस्य विशेषलक्षणमुपक्रमते—

एको द्वौ बहवो वर्णा बध्यमानाः पुनः पुनः ।
स्वल्पान्तरास्त्रिधा सोक्ता वर्णविन्यासवक्रता ।। १ ।।

वर्णशब्दोऽत्र व्यञ्जनपर्यायः, तथा प्रसिद्धत्वात् । तेन सा वर्णविन्यासवक्रता व्यञ्जनविन्यसनविच्छित्तिः त्रिधा त्रिभिः प्रकारैरुक्ता वर्णिता । के पुनस्ते त्रयः प्रकारा इत्युच्यते—एकः केवल एव, कदाचिद् द्वौ बहवो वा वर्णाः पुनः पुनर्बध्यमाना योज्यमानाः । कीदृशाः—स्वल्पान्तराः । स्वल्पं सुतरामल्पं[1] स्तोकमन्तरं व्यवधानं येषां ते तथोक्ताः । त एव त्रयः प्रकारा इत्युच्यन्ते । अत्र वीप्सया पुनः पुनरित्ययोगव्यवच्छेदपरत्वेन नियमः, नान्ययोगव्यवच्छेदपरत्वेन । तस्मात्पुनः पुनर्बध्यमाना एव, न तु पुनः पुनरेव बध्यमाना इति । तत्रैकव्यञ्जननिबन्धोदाहरणं[2] यथा

धम्मिल्लो विनिवेशिताल्पकुसुमः सौन्दर्यधुर्यं स्मितं
विन्यासो वचसां विदग्धमधुरः कण्ठे कलः पञ्चमः ।
लीलामन्थरतारके च नयने यातं विलासालसं
कोऽप्येवं हरिणीदृशः स्मरशरापातावदातः क्रमः ।। १ ।।

एकस्य द्वयोर्बहूनां चोदाहरणं यथा

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[1] सुतरामल्पं omitted. [2] °निबद्धोदाहरण.

भग्नैलावल्लरीकास्तरलितकदलीस्तम्बताम्बूलजम्बू-
जम्बीरास्तालतालीसरलतरलतालासिका यस्य जह्नुः ।
वेल्लत्कल्लोलहेला विशकल[1]नजडाः कूलकच्छेषु सिन्धोः
सेनासीमन्तिनीनामनवरतरताभ्यासतान्ति समीराः ॥ २ ॥

एतामेव वक्रतां विच्छित्त्यन्तरेण विविनक्ति—

वर्गान्तयोगिनः स्पर्शा द्विरुक्तास्त-ल-नादयः ।
शिष्टाश्च रादिसंयुक्ताः प्रस्तुतौचित्यशोभिनः ॥ २ ॥

इयमपरा वर्णविन्यासवक्रता त्रिधा त्रिभिः प्रकारैरुक्तेति 'च'-शब्देनाभिसम्बन्धः । के पुनरस्यास्त्रयः प्रकारा इत्याह—वर्गान्त-योगिनः स्पर्शाः । स्पर्शाः कादयो मकारपर्यन्ता वर्गास्तदन्तैः ङकारादिभिर्योगः संयोगो येषां ते तथोक्ताः, पुनः पुनर्बध्यमानाः—प्रथमः प्रकारः । त-ल-नादयः तकार-लकार-नकार-प्रभृतयो द्विरुक्ता द्विरुच्चारिता द्विगुणाः सन्तः, पुनः पुनर्बध्यमानाः—द्वितीयः । तद्व्यतिरिक्ताः शिष्टाश्च व्यञ्जनसंज्ञा ये वर्णास्ते रेफप्रभृतिभिः संयुक्ताः पुनः पुनर्बध्यमानाः—तृतीयः । स्वल्पान्तराः परिमितव्यवहिता इति सर्वेषामभिसंबन्धः । ते च कीदृशाः—प्रस्तुतौचित्यशोभिनः । प्रस्तुतं वर्ण्यमानं वस्तु तस्य यदौचित्य-मुचितभावस्तेन शोभन्ते ये ते यथोक्ताः[2] । न पुनर्वर्णसावर्ण्य-व्यसनितामात्रेणोपनिबद्धाः प्रस्तुतौचित्यम्लानत्वकारिणः[3] । प्रस्तु-तौचित्यशोभित्वात् कुत्रचित्परुषरसप्रस्तावे तादृशानेवाभ्यनुजा-नाति । अथ प्रथमप्रकारोदाहरणं यथा

उन्निद्रकोकनदरेणुपिशङ्गिताङ्गा
गुञ्जन्ति मञ्जु मधुपाः कमलाकरेषु ।

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[1] बिसकलन°. [2] तथोक्ताः. [3] °म्लानकारिणः.

एतच्चकास्ति च रवेर्नवबन्धुजीव-
पुष्पच्छदाभमुदयाचलचुम्बिबिम्बम्[1] ।। ३ ।।

यथा च

कदलीस्तम्बताम्बूलजम्बूजम्बीराः[2] इति ।। ४ ।।

यथा वा

सरस्वतीहृदयारविन्दमकरन्दबिन्दुसन्दोहसुन्दराणाम्[3] इति ।। ५ ।।

द्वितीयप्रकारोदाहरणं प्रथममरुणच्छायः[4] ।। ६ ।।

इत्यस्य द्वितीयचतुर्थौ पादौ । तृतीयप्रकारोदाहरणमस्यैव तृतीयः पादः । यथा वा

सौन्दर्यधुर्यं स्मितम्[5] ।। ७ ।।

यथा च 'कह्लार'-शब्दसाहचर्येन 'ह्लाद'-शब्दप्रयोगः । परुषरस-प्रस्तावे तथाविधसंयोगोदाहरणं यथा

उत्ताम्यत्तालवश्च प्रतपति तरणावांशवी तापतन्द्री-
मद्रिद्रोणीकुटीरे कुहरिणि हरिणारातयो यापयन्ति ।। ८ ।।

एतमेव वैचित्र्यान्तरेण व्याचष्टे—

क्वचिदव्यवधानेऽपि मनोहारिनिबन्धना ।
सा स्वराणामसारूप्यात् परां पुष्णाति वक्रताम् ।। ३ ।।

क्वचिदनियतप्रायवाक्यैकदेशे कस्मिंश्चिदव्यवधानेऽपि व्यवधानाभावेऽप्येकस्य द्वयोः समुदितयोश्च बहूनां वा पुनः पुनर्बध्यमानानामेषां मनोहरिनिबन्धना हृदयावर्जकविन्यासा भवति । काचिदेवं संपद्यत इत्यर्थः । यमकव्यवहारोऽत्र न प्रवर्तते, तस्य

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[1] Śārṅgadharapaddhati, 3736. [2] See above p. 75. [3] See above p. 24. [4] See above p. 27. [5] See above p. 74.

नियतस्थानतया व्यवस्थानात्। स्वरैरव्यवधानमत्र न विवक्षितम्, तस्यानुपपत्तेः। तत्रैकस्याव्यवधानोदाहरणं यथा

वामं कज्जलवद्विलोचनमुरो रोहद्विसारिस्तनम् ॥ ९ ॥

द्वयोर्यथा

ताम्बूलीनद्धमुग्धक्रमुकतरुलताप्रस्तरे[1] सानुगाभिः
पायं पायं कलाचीकृतकदलदलं नारिकेलीफलाम्भः।
सेव्यन्तां व्योमयात्राश्रमजलजयिनः सैन्यसीमन्तिनीभि-
र्दात्यूहव्यूहकेलीकलितकुहकुहारावकान्ता वनान्ताः[2] ॥ १० ॥

यथा वा

अयि पिबत चकोराः कृत्स्नमुन्न[3]म्य कण्ठान्
क्रमुकवलनचञ्चच्चञ्चवश्चन्द्रिकाम्भः।
विरहविधुरितानां जीवितत्राणहेतो-
र्भवति हरिणलक्ष्मा येन तेजोदरिद्रः[4] ॥ ११ ॥

बहूनां यथा

सरलतरलतालासिका इति ॥ १२ ॥[5]

'अपि'-शब्दात् क्वचिद् व्यवधानेऽपि। द्वयोर्यथा

स्वस्थाः सन्तु वसन्त ते रतिपतेरग्रेसरा वासराः ॥ १३ ॥

बहूनां व्यवधानेऽपि यथा

चकितचातकमेचकितवियति वर्षात्यये ॥ १४ ॥

सा स्वराणामसारूप्यात् सेयमनन्तरोक्ता स्वरानामकारादीनामसारूप्यादसादृश्यात् क्वचित्कस्मिंश्चिदावर्तमानसमुदायैकदेशे परामन्यां वक्रतां कामपि पुष्णाति पुष्यतीत्यर्थः। यथा

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[1] °तरुतलस्तरे. [2] Bālarāmāyaṇa I. 63. [3] °मुन्नाम्य. [4] Ibid., V. 73-
[5] See above p. 75.

राजीवजीवितेश्वरे ॥ १५ ॥

यथा वा

धूसरसरिति इति ॥ १६ ॥

यथा च

स्वस्थाः सन्तु वसन्त[1] इति ॥ १७ ॥

यथा वा

तालताली[2] इति ॥ १८ ॥

सोऽयमुभयप्रकारोऽपि वर्णविन्यासवक्रताविशिष्टावयवविन्यासो यमकाभासः संनिवेशविशेषो मुक्ताकलापमध्यप्रोतमणिमयपदकबन्धबन्धुरः सुतरां सहृदयहृदयहारितां प्रतिपद्यते । तदिदमुक्तम्

अलंकारस्य कवयो यत्रालंकारणान्तरम् ।
असन्तुष्टा निबध्नन्ति हारादेर्मणिबन्धवत्[3] ॥ १९ ॥ इति ।

एतामेव विविधप्रकारां वक्रतां विशिनष्टि, यदेवंविधवक्ष्यमाणविशेषणविशिष्टा विधातव्येति—

नातिनिर्बन्धविहिता नाप्यपेशलभूषिता ।
पूर्ववृत्तपरित्यागनूतनावर्तनोज्ज्वला ॥ ४ ॥

नातिनिर्बन्धविहिता—'निर्बन्ध'-शब्दोऽत्र व्यसनितायां वर्तते । तेनातिनिर्बन्धेन पुनः पुनरावर्तनव्यसनितया न विहिता, अप्रयत्नविरचितेत्यर्थः । व्यसनितया प्रयत्नविरचने हि प्रस्तुतौचित्यपरिहाणेर्वाच्यवाचकयोः परस्परस्पर्धित्वलक्षणसाहित्यविरहः पर्यवस्यति । यथा

भण तरुणि[4] इति ॥ २० ॥

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[1] See above p. 77. [2] See above p. 75. [3] Kārikā I. 35. [4] See above p. 7.

नाप्यपेशलभूषिता न चापेशलै[1]रसुकुमारैरक्षरैरलंकृता । यथा

शीर्णघ्राणाङ्घ्रि[2] इति ॥ २१ ॥

तदेवं कीदृशी तर्हि कर्तव्येत्याह—पूर्वावृत्तपरित्यागनूतनावर्तनोज्ज्वला पूर्वमावृत्तानां पुनः पुनर्विरचितानां परित्यागेन प्रहाणेन नूतनानामभिनवानां वर्णानामावर्तनेन पुनः पुनः परिग्रहेण च तदेवमुभाभ्यां प्रकाराभ्यामुज्ज्वला भ्राजिष्णुः । यथा

एतां पश्य पुरस्तटीमिह किल क्रीडाकिरातो हरः
कोदण्डेन किरीटिना सरभसं चूडान्तरे ताडितः ।
इत्याकर्ण्य कथाद्भुतं हिमनिधावद्रौ सुभद्रापते-
र्मन्दं मन्दमकारि येन निजयोर्दोर्दण्डयोर्मण्डनम् ॥ २२ ॥

यथा वा

हंसानां निनदेषु[3] इति ॥ २३ ॥

यथा च

एतन्मन्दविपक्व[4] इत्यादौ ॥ २४ ॥

यथा वा

णमह दसाणणसरहसकरतुलिअवलन्तसेलभअविहलं ।
वेवतथोरथणहरहरकअकंठग्गहं गोरिं ॥ २५ ॥

नमत दशाननसरभसकरतुलितवलच्छैलभयविह्वलाम् ।
वेपमानस्थूलस्तनभरहरकृतकण्ठग्रहां गौरीम् ॥ इति छाया ।

एवमेतां वर्णविन्यासवक्रतां व्याख्याय तामेवोपसंहरति—

वर्णच्छायानुसारेण गुणमार्गानुवर्तिनी ।
वृत्तिवैचित्र्ययुक्तेति सैव प्रोक्ता चिरन्तनैः ॥ ५ ॥

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[1] चाप्यपेशलै°. [2] Sūryaśataka 6. [3] See above p. 39. [4] See above p. 63.

वर्णानामक्षराणां या छाया कान्तिः श्रव्यतादिगुणसंपत्तया हेतुभूतया यदनुसरणमनुसारः प्राप्यस्वरूपानुप्रवेशस्तेन । गुणमार्गांश्च[1] सुकुमारप्रभृतीननुवर्तते या सा तथोक्ता । तत्र गुणानामान्तरतम्यात् प्रथममुपन्यसनम्, गुणद्वारेणैव मार्गानुसरणोपपत्तेः । तदयमत्रार्थः—यद्येषा वर्णविन्यासवक्रता व्यञ्जनच्छायानुसारेणैव, तथापि प्रतिनियतगुणविशिष्टानां मार्गाणां गुणानुवर्तन[2]द्वारेण यथा स्वरूपानुप्रवेशं विदधाति तथा विधातव्येति । तत एव च तस्यास्तन्निबन्धनाः प्रविततः प्रकाराः समुल्लसन्ति । चिरन्तनैः पुनः सैव स्वातन्त्र्येण वृत्तिवैचित्र्ययुक्तेति प्रोक्ता । वृत्तीनामुपनागरिकादीनां यद् वैचित्र्यं विचित्रभावः स्वनिष्ठसंख्याभेदभिन्नत्वं तेन युक्ता समन्वितेति चिरन्तनैः पूर्वसूरिभिरभिहिता । तदिदमत्र तात्पर्यम्—यदस्याः सकलगुणस्वरूपानुसरणसमन्वयेन सुकुमारादिमार्गानुवर्तनायत्तवृत्तेः पारतन्त्र्यमपरिगणितप्रकारत्वं चैतदुभयमप्यवश्यंभावि तस्मादपारतन्त्र्यं परिमितप्रकारत्वं चेति नातिचतुरस्त्रम् । ननु च प्रथममेको द्वावित्यादिना प्रकारेण परिमितान् प्रकारान् स्वतन्त्रत्वं च स्वयमेव व्याख्याय किमेतदुक्तमिति चेन्नैष दोषः, यस्माल्लक्षणकारैर्यस्य कस्याचित्पदार्थस्य समुदायपरायत्तवृत्तेः परव्युत्पत्तये प्रथममपोद्धारबुद्ध्या स्वतन्त्रतया स्वरूपमुल्लिख्यते, ततः समुदायान्तर्भावो भविष्यतीत्यलमतिप्रसङ्गेन ।

येयं वर्णविन्यासवक्रता नाम वाचकालंकृतिः स्थाननियमाभावात् सकलवाक्यविषयत्वेन[3] समाम्नाता, सैव प्रकारान्तरविशिष्टा नियतस्थानतयोपनिबध्यमाना किमपि वैचित्र्यान्तरमाबध्नातीत्याह—

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[1] गुणान् माधुर्यादीन् मार्गांश्च. [2] मार्गाणामनुवर्तन°. [3] °वास्यस्य विषयत्वेन.

समानवर्णमन्यार्थं प्रसादि श्रुतिपेशलम् ।
औचित्ययुक्तमाद्यादिनियतस्थानशोभि यत् ।। ६ ।।

यमकं नाम कोऽप्यस्याः[1] प्रकारः परिदृश्यते ।
स तु शोभान्तराभावादिह नातिप्रतन्यते ।। ७ ।।

कोऽप्यस्याः प्रकारः परिदृश्यते, अस्याः पूर्वोक्तायाः, कोऽप्यपूर्वः प्रभेदो विभाव्यते । कोऽसावित्याह—यमकं नाम । यमकमिति यस्य प्रसिद्धिः । तच्च कीदृशम्—समानवर्णम् । समानाः सरूपाः सदृशश्रुतयो वर्णा यस्मिन् तत्तथोक्तम् । एवमेकस्य द्वयोर्बहूनां सदृशश्रुतीनां व्यवहितमव्यवहितं वा यदुपनिबन्धनं तदेव यमकमित्युच्यते । तदेवमेकरूपे संस्थानद्वये सत्यपि—अन्यार्थं भिन्नाभिधेयम् । अन्यच्च कीदृशम्—प्रसादि प्रसादगुणयुक्तं झगिति वाक्यार्थसमर्पकम्,[2] अकदर्थनाबोध्यमिति यावत् । श्रुतिपेशलमित्येतदेव विशिष्यते—श्रुतिः श्रवणेन्द्रियं तत्र पेशलं रञ्जकम्, अकठोरशब्दविरचितम् । कीदृशम्—औचित्ययुक्तम् । औचित्यं वर्ण्यमानस्य[3] वस्तुनः स्वभावोत्कर्षस्तेन[4] संयुक्तं समन्वितम् । यत्र यमकोपनिबन्धनव्यसनित्वेनाप्यौचित्यमपरिम्लानमित्यर्थः । तदेव विशेषणान्तरेण विशिनष्टि—आद्यादिनियतस्थानशोभि यत् । आदिरादिर्येषां ते तथोक्ताः प्रथममध्यान्तास्तान्येव नियतानि स्थानानि विशिष्टाः संनिवेशास्तैः शोभते भ्राजते यत्तथोक्तम् । अत्राद्यादयः संबन्धिशब्दाः पादादि[5]भिर्विशेषणीयाः । स तु प्रकारः प्रोक्तलक्षणसंपदुपेतोऽपि भवन् इह नातिप्रतन्यते ग्रन्थेऽस्मिन्नातिविस्तार्यते । कुतः—शोभान्तराभावात् । स्थाननियमव्यतिरिक्तस्यान्यस्य शोभान्तरस्य छायान्त-

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[1] सोऽप्यस्याः. [2] वाक्यसमर्पकम्. [3] वर्ण्यमानस्य omitted. [4] °सं omitted. [5] पदादि°.

रस्यासंभवादित्यर्थः । अस्य च वर्णविन्यासवैचित्र्यव्यतिरेकेणान्यत्किंचिदपि जीवितान्तरं न परिदृश्यते । तेनानन्तरोक्तालंकृतिप्रकारतैव युक्ता । उदाहरणान्यत्र शिशुपालवधे चतुर्थे सर्गे समर्पकाणि कानिचिदेव यमकानि, रघुवंशे वा वसन्तवर्णने ।

एवं पदावयवानां वर्णानां विन्यासवक्रभावे विचारिते वर्णसमुदायात्मकस्य पदस्य च वक्रभावविचारः प्राप्तावसरः । तत्र पदपूर्वार्धस्य तावद्वक्रताप्रकाराः कियन्तः संभवन्तीति प्रक्रमते—

यत्र रूढेरसंभाव्यधर्माध्यारोपगर्भता ।
सद्धर्मातिशयारोपगर्भत्वं वा प्रतीयते ।। ८ ।।

लोकोत्तरतिरस्कारश्लाध्योत्कर्षाभिधित्सया ।
वाच्यस्य सोच्यते कापि रूढिवैचित्र्यवक्रता ।। ९ ।।

यत्र रूढेरसंभाव्यधर्माध्यारोपगर्भता प्रतीयते । शब्दस्य नियतवृत्तिता नाम धर्मो रूढिरुच्यते, रोहणं रूढिरिति कृत्वा । सा च द्विप्रकारा संभवति—नियतसामान्यवृत्तिता नियतविशेषवृत्तिता च[1] । तेन रूढिशब्देनात्र रूढिप्रधानः शब्दोऽभिधीयते, धर्मधर्मिणोरभेदोपचारदर्शनात् । यत्र यस्मिन् विषये रूढिशब्दस्य असंभाव्यः संभावयितुमशक्यो यो धर्मः कश्चित्परिस्पन्दस्तस्याध्यारोपः समर्पणं गर्भोऽभिप्रायो यस्य स तथोक्तस्तस्य भावस्तत्ता सा प्रतीयते प्रतिपाद्यते[2] । यत्रेति संबन्धः । सद्धर्मातिशयारोपगर्भत्वं वा । संश्चासौ धर्मश्च सद्धर्मः विद्यमानः पदार्थस्य परिस्पन्दस्तस्मिन् यस्य कस्यचिदपूर्वस्यातिशयस्याद्भुतरूपस्य महिम्न आरोपः समर्पणं गर्भोऽभिप्रायो यस्य स तथोक्तस्य भावस्तत्त्वम् । तच्च वा यस्मिन् प्रतीयते । केन हेतुना—लोकोत्तरतिरस्कारश्लाध्यो-

[1] च omitted. [2] प्रतिपद्यते.

त्कर्षाभिधित्सया । लोकोत्तरः सर्वातिशायी यस्तिरस्कारः खलीकरणं श्लाघ्यश्च स्पृहणीयो य उत्कर्षः सातिशयत्वं तयोरभिधित्सा अभिधातुमिच्छा वक्तुकामता तया। कस्य वाच्यस्य। रूढिशब्दस्य वाच्यो योऽभिधेयोऽर्थस्तस्य । सोच्यते कथ्यते काप्यलौकिकी रूढिवैचित्र्यवक्रता । रूढिशब्दस्यैवंविधेन वैचित्र्येण विचित्रभावेन वक्रता वक्रभावः । तदिदमत्र तात्पर्यम्—यत्सामान्यविचित्रसंस्पर्शिनां शब्दानामनुमानवन्नियतविशेषालिङ्गनं यद्यपि स्वभावादेव न किंचिदपि संभवति, तथाप्यनया युक्त्या कविविवक्षितनियतविशेषनिष्ठतां नीयमानाः कामपि चमत्कारकारितां प्रतिपद्यन्ते । यथा

ताला जाअंति गुणा जाला ते[1] सहिअएहि घेप्पंति ।
रइकिरणाणुग्गहिआइं होंति कमलाइं कमलाइं[2] ।। २६ ।।

तदा जायन्ते गुणा यदा ते सहृदयैर्गृह्यन्ते ।
रविकिरणानुगृहीतानि भवन्ति कमलानि कमलानि ।। इति छाया।

प्रतीयते इति क्रियापदवैचित्र्यस्यायमभिप्रायो यदेवंविधे विषये शब्दानां वाचकत्वेन न व्यापारः, अपि तु वस्त्वन्तरवत्प्रतीतिकारित्वमात्रेणेति युक्तियुक्तमप्येतदिह नातिप्रतन्यते । यस्माद् ध्वनिकारेण व्यङ्ग्यव्यञ्जकभावोऽत्र सुतरां समर्थितस्तत् किं पौनरुक्त्येन ।

सा च रूढिवैचित्र्यवक्रता मुख्यतया द्विप्रकारा संभवति—यत्र रूढिवाच्योऽर्थः स्वयमेव आत्मन्युत्कर्षं निकर्षं वा समारोपयितुकामः कविनोपनिबध्यते, तस्यान्यो वा कश्चिद्वक्तेति । यथा

स्निग्धश्यामलकान्तिलिप्तवियतो वेल्लद्बलाका घना
वाताः शीकरिणः पयोदसुहृदामानन्दकेकाः कलाः ।

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[1] दे. [2] Dhvanyāloka (Dharwar edn.), p. 38.

कामं सन्तु दृढं कठोरहृदयो रामोऽस्मि सर्वं सहे
वैदेही तु कथं भविष्यति हहा हा देवि धीरा भव* ॥ २७ ॥

अत्र 'राम'-शब्देन 'दृढं कठोरहृदयः' 'सर्वं सहे' इति यदुभाभ्यां प्रतिपादयितुं न पार्यते, तदेवंविधविविधोद्दीपनविभावविभवसहन-सामर्थ्यकारणं दुःसहजनकराजपुत्रीविरह[1]व्यथाविसंष्ठुलेऽपि समये निरपत्रपप्राणपरिरक्षावैचक्षण्यलक्षणं संज्ञापदनिबन्धनं किमप्य-संभाव्यमसाधारणं क्रौर्यं प्रतीयते। वैदेहीत्यनेन जलधरसमय-सुन्दरपदार्थसंदर्शनासहत्वसंमर्पकं सहजसौकुमार्यसुलभं किमपि कातरत्वं तस्याः समर्थ्यते। एतदेव* च पूर्वस्माद्विशेषाभिधायिनः 'तु'-शब्दस्य जीवितम्।

विद्यमानधर्मातिशयाध्यारो[2]पगर्भत्वं यथा

ततः प्रहस्याह पुनः पुरंदरं
व्यपेतभीर्भूमिपुरंदरात्मजः।
गृहाण शस्त्रं यदि सर्ग एष ते
न खल्वनिर्जित्य रघुं कृती भवान्[3] ॥ २८ ॥

'रघु'-शब्देनात्र सर्वत्राप्रतिहतप्रभावस्यापि सुरपतेस्तथाविधाध्यव-सायव्याघातसामर्थ्यनिबन्धनः कोऽपि स्वपौरुषातिशयः प्रतीयते। प्रहस्येत्यनेनैतदेवोपबृंहितम्।

अन्यो वक्ता यत्र तत्रोदाहरणं यथा

आज्ञा शक्रशिखामणिप्रणयिनी शास्त्राणि चक्षुर्नवं
भक्तिर्भूतपतौ पिनाकिनि पदं लङ्केति दिव्या पुरी।
संभूतिर्द्रुहिणान्वये च तदहो नेदृग्वरो लभ्यते
स्याच्चेदेष न रावणः क्व नु पुनः सर्वत्र सर्वे गुणाः[4] ॥ २९ ॥

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* Op.cit., p. 38. [1] °जनकसुताविरह°. * तदेव [2] °शयवाच्याध्यारो°.
[3] Raghuvaṁśa III. 51. [4] Bālarāmāyaṇa I. 36.

'रावण'-शब्देनात्र सकललोकप्रसिद्धदशाननदुर्विलासव्यतिरिक्तमभिजनविवेकसदाचारप्रभावसंभोगसुखसमृद्धिलक्षणायाः समस्तवरगुणसामग्रीसंपदस्तिरस्कारकारणं किमप्यनुपादेयतानिमित्तभूतमौपहत्यं प्रतीयते ।

अत्रैव विद्यमानगुणातिशयाव्यारोपगर्भत्वं यथा—

रामोऽसौ भुवनेषु विक्रमगुणैः प्राप्तः प्रसिद्धिं पराम्* ॥३०॥

अत्र 'राम'-शब्देन सकलत्रिभुवनातिशायी रावणानुचरविस्मयास्पदं शौर्यातिशयः प्रतीयते ।

एषा च रूढिवैचित्र्यवक्रता प्रतीयमानधर्मबाहुल्याद् बहुप्रकारा भिद्यते । तच्च स्वयमेवोत्प्रेक्षणीयम् । यथा

गुर्वर्थमर्थी श्रुतपारदृश्वा
रघोः सकाशादनवाप्तकामः[1] ।
गतो वदान्यान्तरमित्ययं मे
मा भूत्परीवादनवावतारः[2] ॥ ३१ ॥

'रघु'-शब्देनात्र त्रिभुवनातिशाय्यौदा[3]र्यातिरेकः प्रतीयते । एतस्यां वक्रतायामयमेव परमार्थो यत् सामान्यमात्रनिष्ठतामपाकृत्य कविविवक्षितविशेषप्रतिपादनसामर्थ्यलक्षणः शोभातिशयः समुल्लास्यते । संज्ञाशब्दानां नियतार्थनिष्ठत्वात् सामान्यविशेषभावो न कश्चित् संभवतीति न वक्तव्यम् । यस्मात्तेषामप्यवस्थासहस्रसाधारणवृत्तेर्वाच्यस्य नियतदशाविशेषवृत्तिनिष्ठता सत्कविविवक्षिता संभवत्येव, स्वरश्रुतिन्यायेन लग्नांशुकन्यायेन चेति ।

एवं रूढिवक्रतां विवेच्य क्रमप्राप्तसमन्वयां पर्यायवक्रतां विविनक्ति—

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* See above p. 27. 1 °दनवाप्य कामम् । 2 Raghuvaṁśa V. 24.
3 °नातिशय्यौदा°.

अभिधेयान्तरतमस्तस्यातिशयपोषकः ।
रम्यच्छायान्तरस्पर्शात्तदलंकर्तुमीश्वरः ।। १० ।।

स्वयं विशेषणेनापि स्वच्छायोत्कर्षपेशलः ।
असंभाव्यार्थपात्रत्वगर्भं यश्चाभिधीयते ।। ११ ।।

अलंकारोपसंस्कारमनोहारिनिबन्धनः ।
पर्यायस्तेन वैचित्र्यं परा पर्यायवक्रता ।। १२ ।।

पूर्वोक्तविशेषणविशिष्टः काव्यविषये पर्यायस्तेन हेतुना यद्वैचित्र्यं यो[1] विचित्रभावो विच्छित्तिविशेषः सा परा प्रकृष्टा काचिदेव पर्यायवक्रतेत्युच्यते । पर्यायप्रधानः शब्दः पर्यायोऽभिधीयते । तस्य चैतदेव पर्यायप्राधान्यं यत् स कदाचिद्विवक्षिते वस्तुनि वाचकतया प्रवर्तते, कदाचिद्वाचकान्तरमिति । तेन पूर्वोक्तया नीत्या[2] बहुप्रकारः पर्यायोऽभिहितः, तत् कियन्तस्तस्य[3] प्रकाराः सन्तीत्याह—अभिधेयान्तरतमः । अभिधेयं वाच्यं वस्तु तस्यान्तरतमः प्रत्यासन्नतमः । यस्मात् पर्यायशब्दत्वे सत्यप्यन्तरङ्गत्वात् स यथा विवक्षितं वस्तु व्यनक्ति तथा नान्यः कश्चिदिति । यथा

नाभियोक्तु[4]मनृतं त्वमिष्यसे
कस्तपस्विविशिखेषु चादरः ।
सन्ति भूभृति हि नः शराः परे
ये पराक्रमवसूनि वज्रिणः[5] ।। ३२ ।।

अत्र महेन्द्रवाचकेष्वसंख्येषु संभवत्सु पर्यायशब्देषु 'वज्रिणः' इति प्रयुक्तः पर्यायवक्रतां पुष्णाति । यस्मात् सततसंनिहितवज्रस्यापि सुरपतेर्ये पराक्रमवसूनि विक्रमधनानीति सायकानां लोकोत्तरत्वप्रतीतिः । 'तपस्वि'-शब्दोऽप्यतितरां रमणीयः । यस्मात्

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[1] यो omitted. [2] पुर्वोक्तनीत्या. [3] किमियन्तोऽस्य. [4] नाभियोक्तु°. [5] Kirātārjunīya XIII. 58.

सुभटसायकानामादरो बहुमानः कदाचिदुपपद्यते, तापसमार्गणेषु पुनरकिंचित्करेषु कः संरम्भ इति । यथा वा

> कस्त्वं ज्ञास्यसि मां स्मर स्मरसि मां दिष्ट्या किमभ्यागत-
> स्त्वामुन्मादयितुं कथं ननु बलात् किं ते बलं पश्य तत् ।
> पश्यामीत्यभिधाय पावकमुचा यो लोचनेनैव तं
> कान्ताकण्ठनिषक्तबाहुमदहत्तस्मै नमः शूलिने ॥ ३३ ॥

अत्र परमेश्वरे पर्यायसहस्रेष्वपि संभवत्सु 'शूलिने' इति यत्प्रयुक्तं तत्रायमभिप्रायो यत्तस्मै भगवते नमस्कारव्यतिरेकेण किमन्यदभिधीयते । यत्तथाविधोत्सेकपरित्यक्तविनयवृत्तेः स्मरस्य कुपितेनापि तदभिमतावलोकव्यतिरेकेण तेन सततसंनिहितशूलेनापि कोपसमुचितमायुधग्रहणं नाचरितम् । लोचनपातमात्रेणैव कोपकार्यकरणाद्भगवतः प्रभावातिशयः परिपोषितः । अतएव तस्मै नमोऽस्त्विति युक्तियुक्ततां प्रतिपद्यते ।

अयमपरः पदपूर्वार्धवक्रताहेतुः पर्यायः—यस्तस्यातिशयपोषकः । तस्याभिधेयस्यार्थस्यातिशयमुत्कर्षं पुष्णाति यः स तथोक्तः । यस्मात् सहजसौकुमार्यसुभगोऽपि पदार्थस्तेन परिपोषितातिशयः सुतरां सहृदयहृदयहारितां प्रतिपद्यते । यथा

> संबन्धी रघुभूभुजां मनसिजव्यापारदीक्षागुरु-
> र्गौराङ्गीवदनोपमापरिचितस्तारावधूवल्लभः ।
> सद्योमार्जितदाक्षिणात्यतरुणीदन्तावदातद्युति-
> श्चन्द्रः सुन्दरि दृश्यतामयमसौ चण्डी[1]शचूडामणिः[2] ॥ ३४ ॥

अत्र पर्यायाः सहजसौन्दर्यसंपदुपेतस्यापि चन्द्रमसः सहृदयहृदयाह्लादकारणं कमप्यतिशयमुल्लासयन्तः[3] पदपूर्वार्धवक्रतां पुष्णन्ति ।

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[1] °मयमितश्चण्डी°. [2] Bālarāmāyaṇa X. 41. [3] °शयमुत्पादयन्तः.

तथा च रामेण रावणं निहत्य पुष्पकेन गच्छता सीतायाः सविस्रम्भं स्वैरकथास्वेतदभिधीयते यच्चन्द्रः सुन्दरि दृश्यतामिति, रामणीयकमनोहारिणि सकललोकलोचनोत्सवश्चन्द्रमा विचार्यतामिति। यस्मात्तथाविधानामेव तादृशः समुचितो विचारगोचरः। संबन्धी रघुभूभुजामित्यनेन चास्माकं नापूर्वो बन्धुरयमित्यवलोकनेन संमान्यतामिति प्रकारान्तरेणापि तद्विषयो बहुमानः प्रतीयते। शिष्टाश्च तदतिशयाधानप्रवणत्वमेवात्मनः प्रथयन्ति। तत एव च प्रस्तुतमर्थं प्रति प्रत्येकं पृथक्त्वेनोत्कर्षप्रकटनात्पर्यायाणां बहूनामप्यपौनरुक्त्यम्। तृतीये पादे विशेषणवक्रता विद्यते, न पर्यायवक्रत्वम्।

अयमपरः पर्यायप्रकारः पदपूर्वार्धवक्रतानिबन्धनः—यस्तदलंकर्त्तुमीश्वरः। तदभिधेयलक्षणं वस्तु विभूषयितुं यः प्रभवतीत्यर्थः। कस्मात्—रम्यच्छायान्तरस्पर्शात्। रम्यं रमणीयं यच्छायान्तरं विच्छित्त्यन्तरं श्लिष्टत्वादि तस्य स्पर्शात्, शोभान्तरप्रतीतेरित्यर्थः। कथम्—स्वयं विशेषणेनापि। स्वयमात्मनैव, स्वविशेषणभूतेन पदान्तरेण वा। तत्र स्वयं यथा

इत्थं जडे जगति को नु बृहत्प्रमाण-
कर्णः करी ननु भवेद् ध्वनितस्य पात्रम्।
इत्यागतं झटिति योऽलिनमुन्ममाथ
मातङ्ग एव किमतः परमुच्यतेऽसौ[1] ॥ ३५॥

अत्र 'मातङ्ग'-शब्दः प्रस्तुते वारणमात्रे प्रवर्तते। श्लिष्टया[2] वृत्त्या चण्डाललक्षणस्याप्रस्तुतस्य वस्तुनः प्रतीतिमुत्पादयन् रूपकालंकारच्छायासंस्पर्शाद् गौर्वाहीक इत्यनेन न्यायेन सादृश्यनिबन्धनस्योपचारस्य संभवात् प्रस्तुतस्य वस्तुनस्तत्त्वमध्यारोपयन् पर्याय-

[1] Subhāṣitāvalī 628. [2] शिष्टया.

वक्रतां पुष्णाति। यस्मादेवंविधे विषये प्रस्तुतस्याप्रस्तुतेन संबन्धोपनिबन्धो रूपकालंकारद्वारेण कदाचिदुपमामुखेन वा। यथा स एवायं स इवायमिति वा। एष एव च शब्दशक्तिमूलानुरणनरूपव्यङ्ग्यस्य पदध्वनेर्विषयः, बहुषु चैवंविधेषु सत्सु वाक्यध्वनेर्वा। यथा

कुसुमसमययुगमुपसंहरन्नुत्फुल्लमल्लिकाधवलाट्टहासो व्यजृम्भत ग्रीष्माभिधानो महाकालः* ॥ ३६ ॥

यथा

वृत्तेऽस्मिन् महाप्रलये धरणीधारणायाधुना त्वं शेषः इति‡॥ ३७॥

अत्र युगादयः शब्दाः प्रस्तुताभिधानपरत्वेन प्रयुज्यमानाः सन्तोऽप्यप्रस्तुतवस्तुप्रतीतिकारितया कामपि काव्यच्छायां समुन्मीलयन्तः प्रतीयमानालंकारव्यपदेशभाजनं भवन्ति॥ विशेषणेन यथा

मुस्निग्धदु[1]ग्धधवलोरुदृशं विदग्ध-
मालोक्य यन्मधुरमुग्ध[2]विलासदिग्धम्।
भस्मीचकार मदनं ननु काष्ठमेव
तन्नूनमीश इति वेत्ति पुरन्ध्रिलोकः ॥ ३८॥

अत्र काष्ठमिति विशेषणपदं वर्ण्यमानपदार्थापेक्षया मन्मथस्य नीरसतां प्रतिपादयद् रम्यच्छायान्तरस्पर्शिश्लेषच्छायामनोज्ञविन्यासमपरमस्मिन्[3] वस्तुन्यप्रस्तुते मदनाभिधानपादपलक्षणे प्रतीतिमुत्पापयद् रूपकालंकारच्छायासंस्पर्शात् कामपि पर्यायवक्रतामुन्मीलयति।

अयमपरः पर्यायप्रकारः पदपूर्वार्धवक्रतायाः कारणम्—यः स्वच्छायोत्कर्षपेशलः। स्वस्यात्मनश्छाया कान्तिर्या सुकुमारता

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* Dhvanyāloka (Dharwar edn.), p. 78. ‡ Op.cit., p. 110. [1] मुग्ध. [2] यन्मधुरमद्य. [3] °विन्यासपरमस्मिन्.

तदुत्कर्षेण तदतिशयेन यः पेशलो हृदयहारी । तदिदमत्र तात्पर्यम्—यद्यपि वर्ण्यमानस्य वस्तुनः प्रकारान्तरोल्लासकत्वेन व्यवस्थितिस्तथापि परिस्पन्दसौन्दर्यसंपदेव सहृदयहृदयहारितां प्रतिपद्यते । यथा

इत्थमुत्कयति ताण्डवलीला-
पण्डिताब्धिलहरीगुरुपादैः ।
उत्थितं विषमकाण्डकुटुम्ब-
स्यांशुभिः स्मरवतीविरहो माम् ॥ ३९ ॥

अत्रेन्दुपर्यायो 'विषमकाण्डकुटुम्ब'-शब्दः कविनोपनिबद्धः । यस्मान्मृगाङ्कोदयद्वेषिणा विरहविधुरहृदयेन केनचिदेतदुच्यते । यदयमप्रसिद्धोऽप्यपरिम्लानसमन्वयतया प्रसिद्धतमतामुपनीतस्तेन प्रथमतरोल्लिखितत्वेन च चेतनचमत्कारकारितामवगाहते । एष च स्वच्छायोत्कर्षपेशलः सहजसौन्दर्यसु[1]भगत्वेन नूतनोल्लेखविलक्षणत्वेन च कविभिः पर्यायान्तरपरिहारपूर्वकमुपवर्ण्यते । यथा कृष्णकुटिलकेशीति वक्तव्ये यमुनाकल्लोलवक्रालकेति । यथा वा 'गौराङ्गीवदनोपमापरिचित' इत्यत्र वनितादिवाचकसहस्रसद्भावेऽपि गौराङ्गीत्यभिधानमतीवरमणीयम् ।

अयमपरः पर्यायप्रकारः पदपूर्वार्धवक्रताभिधायी—असंभाव्यार्थपात्रत्वगर्भं यश्चाभिधीयते । वर्ण्यमानस्य संभाव्यः संभावयितुमशक्यो योऽर्थः कश्चित्परिस्पन्दस्तत्र पात्रत्वं भाजनत्वं गर्भोऽभिप्रायो यत्राभिधाने तत्तथाविधं कृत्वा यश्चाभिधीयते भण्यते । यथा

अलं महीपाल तव श्रमेण
प्रयुक्तमप्यस्त्रमितो वृथा स्यात् ।

[1] सहजसौकुमार्यसु°.

न पादपोन्मूलनशक्ति रंहः
शिलोच्चये मूर्छति मारुतस्य[1] ॥ ४० ॥

अत्र महीपालेति राज्ञः सकलपृथ्वीपरिरक्षणक्षमपौरुषस्यापि तथाविधप्रयत्नपरिपालनीयगुरुगोरूपजीवमात्रपरित्राणासामर्थ्यं स्वप्नेऽप्यसंभावनीयं यत्तत्पात्रत्वगर्भमामन्त्रणमुपनिबद्धम् । यथा वा

भूतानुकम्पा तव चेदियं गौ-
रेका भवेत् स्वस्तिमती त्वदन्ते ।
जीवन् पुनः शश्वदुपप्लवेभ्यः
प्रजाः प्रजानाथ पितेव पासि[2] ॥ ४१ ॥

अत्र यदि प्राणिकरुणाकारणं निजप्राणपरित्यागमाचरसि तदप्ययुक्तम् । यस्मात्त्वदन्ते स्वस्तिमती भवेदियमेकैव गौरिति त्रितयमध्यनादरास्पदम् । जीवन् पुनः शश्वत्सदैवोपप्लवेभ्योऽनर्थेभ्यः प्रजाः सकलभूतधात्रीवलयवर्तिनीः प्रजानाथ पासि रक्षसि । पितेवेत्यनादरातिशयः प्रथते । तदेवं यद्यपि सुस्पष्टसमन्वयोऽयं वाक्यार्थस्तथापि तात्पर्यान्तरमत्र प्रतीयते । यस्मात् सर्वस्य कस्याचित्प्रजानाथत्वे सति सदैव तत्परिरक्षणस्याकरणमसंभाव्यम् । तत्पात्रत्वगर्भमेव तदभिहितम् । यस्मात् प्रत्यक्षप्राणिमात्रभक्ष्यमाणगुरुहोमधेनुप्राणपरिरक्षणापेक्षानिरपेक्षस्य सतो जीवतस्तवानेन न्यायेन कदाचिदपि प्रजापरिरक्षणं मनागपि न संभाव्यत इति प्रमाणोपपन्नम् । तदिदमुक्तम्

प्रमाणवत्त्वादायातः प्रवाहः केन वार्यते ॥ ४२ ॥

इति । अत्राभिधानप्रतीतिगोचरीकृतानां पदार्थानां परस्परप्रतियोगित्वमुदाहरणप्रत्युदाहरणन्यायेनानुसंधेयम् ।

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[1] Raghuvaṁśa II, 34. [2] Op.cit., II. 48.

अयमपरः पर्यायप्रकारः पदपूर्वार्धवक्रतां विदधाति—अलंकारोपसंस्कारमनोहारिनिबन्धनः । अत्र 'अलंकारोपसंस्कार'-शब्दे तृतीयासमासः षष्ठीसमासश्च करणीयः । तेनार्थद्वयमभिहितं भवति । अलंकारेण रूपकादिनोपसंस्कारः शोभान्तराधानं यत्तेन मनोहारि हृदयरञ्जकं निबन्धनमुपनिबन्धो यस्य स तथोक्तः । अलंकारस्योत्प्रेक्षादेरुपसंस्कारः शोभान्तराधानं चेति विगृह्य । तत्र तृतीयासमासपक्षोदाहरणं यथा

यो लीलातालवृन्तो रहसि निरुपधिर्यश्च केलीप्रदीपः
कोपक्रीडासु योऽस्त्रं दशनकृतरुजो योऽधरस्यैकसेकः ।
आकल्पे दर्पणं यः श्रमशयनविधौ यश्च गण्डोपधानं
देव्याः स व्यापदं वो हरतु हरजटाकन्दलीपुष्पमिन्दुः ॥४३॥

अत्र तालवृन्तादिकार्यसामान्यादभेदोपचारनिबन्धनो रूपकालंकारविन्यासः सर्वेषामेव पर्यायाणां शोभातिशयकारित्वेनोपनिबद्धः । षष्ठीसमासपक्षोदाहरणं यथा

देवि त्वन्मुखपङ्कजेन शशिनः शोभातिरस्कारिणा ।
पश्याब्जानि विनिर्जितानि सहसा गच्छन्ति विच्छायताम्[1] ॥४४॥

अत्र स्वरससंप्रवृत्तसायंसमयसमुचिता सरोरुहाणां विच्छायताप्रतिपत्तिर्नायकेन नागरकतया वल्लभोपलालनाप्रवृत्तेन तन्निदर्शनोपक्रमरमणीयत्वमुखेन निर्जितानीवेति प्रतीयमानोत्प्रेक्षालंकारकारित्वेन प्रतिपाद्यते । एतदेव च युक्तियुक्तम् । यस्मात्सर्वस्य कस्यचित्पङ्कजस्य शशाङ्कशोभातिरस्कारकारिता[2] प्रतिपद्यते । त्वन्मुखपङ्कजेन पुनः शशिनः शोभातिरस्कारिणा न्यायतो निर्जितानि सन्ति विच्छायतां गच्छन्तीवेति प्रतीयमानस्योत्प्रेक्षालक्षणस्यालंकारस्य शोभातिशयः समुल्लास्यते ।

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[1] Ratnāvalī I. 25. [2] °तिरस्कारिता.

एवं पर्यायवक्रतां विचार्य क्रमसमुचितावसरामुपचारवक्रतां विचारयति—

यत्र दूरान्तरेऽन्यस्मात्सामान्यमुपचर्यते ।
लेशेनापि भवत् काञ्चिद्वक्तुमुद्रिक्तवृत्तिताम् ।। १३ ।।

यन्मूला सरसोल्लेखा रूपकादिरलंकृतिः ।
उपचारप्रधानासौ वक्रता काचिदुच्यते ।। १४ ।।

असौ काचिदपूर्वा वक्रतोच्यते वक्रभावोऽभिधीयते । कीदृशी —उपचारप्रधाना । उपचरणमुपचारः स एव प्रधानं यस्याः सा तथोक्ता । किंस्वरूपा[1] —यत्र यस्यामन्यस्मात्पदार्थान्तरात् प्रस्तुतत्वाद्वर्ण्यमाने वस्तुनि सामान्यमुपचर्यते साधारणो धर्मः कश्चिद्वक्तुमभिप्रेतः समारोप्यते । कस्मिन् वर्ण्यमाने वस्तुनि—दूरान्तरे । दूरमनल्पमन्तरं व्यवधानं यस्य तत्तथोक्तं तस्मिन् । ननु च व्यवधानममूर्तत्वाद्वर्ण्यमानस्य वस्तुनो देशविहितं तावन्न संभवति । कालविहितमपि नास्त्येव, तस्य क्रियाविषयत्वात् । क्रियास्वरूपं कारकस्वरूपं चेत्युभयात्मकं यद्यपि वर्ण्यमानं वस्तु, तथापि देशकालव्यवधानेनात्र न भवितव्यम् । यस्मात्पदार्थानामनुमानवत् सामान्यमात्रमेव शब्दैर्विषयीकर्तुं पार्यते, न विशेषः । तत्कथं दूरान्तरत्वमुपपद्यते? सत्यमेतत्, किन्तु 'दूरान्तर'-शब्दो मुख्यतया देशकालविषये विप्रकर्षे प्रत्यासत्तिविरहे वर्तमानोऽप्युपचारात् स्वभावविप्रकर्षे वर्तते । सोऽयं स्वभावविप्रकर्षो विरुद्धधर्माध्यासलक्षणः पदार्थानाम् । यथा मूर्तिमत्त्वममूर्तत्वापेक्षया, द्रवत्वं च घनत्वापेक्षया, चेतनत्वमचेतनत्वापेक्षयेति । कीदृक् तत्सामान्यम्—लेशेनापि भवत् । मनाङ्मात्रेणापि सत् । किमर्थम्

[1] किंस्वरूपा च—

—काञ्चिदपूर्वामुद्रिक्तवृत्तितां वक्तुं सातिशयपरिस्पन्दतामभिधातुम् । यथा

स्निग्धश्यामलकान्तिलिप्तवियतः* ॥ ४५ ॥

अत्र यथा बुद्धिपूर्वकारिणः केचिच्चेतनवर्णच्छायातिशयोत्पादनेच्छया केनचिद्विद्यमानलेपनशक्तिना मूर्तेन नीलादिना रञ्जनद्रव्यविशेषेण किंचिदेव लेपनीयं मूर्तिमद्वस्तु वस्त्रप्रायं लिम्पन्ति, तद्वदेव तत्कारित्वसामान्यं मनाङ्मात्रेणापि विद्यमानं कामप्युद्रिक्तवृत्तितामभिधातुमुपचारात् स्निग्धश्यामलया कान्त्या लिप्तं वियद् द्यौरित्युपनिबद्धम् । 'स्निग्ध'-शब्दोऽप्युपचारवक्र एव । यथा मूर्तं वस्तु स्पर्शसंवेद्यं स्नेह[1]नगुणयोगात् स्निग्धमित्युच्यते, तथैव कान्तिरमूर्ताप्युपचारात् स्निग्धेत्युक्ता । यथा वा

गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तं
रुद्धालोके नरपतिपथे सूचिभेद्यैस्तमोभिः ।
सौदामिन्या कनकनिकषस्निग्धया दर्शयोर्वीं
तोयोत्सर्गस्तनितमुखरो मास्म भूर्विक्लवासताः[2] ॥ ४६ ॥

अत्रामूर्तानामपि तमसामतिबाहुल्याद् घनत्वान्मूर्तसमुचितं सूचिभेद्यत्वमुपचरितम् । यथा वा

गअणं च मत्तमेहं धारालुलिअज्जुणाइं अ वणाइं ।
णिरहंकारमिअंका हरंति णीलाओ अ[3] णिसाओ[4] ॥ ४७ ॥

गगनं च मत्तमेघं धारालुलितार्जुनानि च वनानि ।
निरहङ्कारमृगाङ्का हरन्ति नीलाश्च निशाः ॥ इति छाया ॥

अत्र मत्तत्वं निरहंकारत्वं च चेतनधर्मसामान्यमुपचरितम् । सोऽय-

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* Dhvanyāloka (Dharwar edn.), p. 38. [1] वस्तु दर्शनस्पर्शनसंवेद्यस्नेह°.
[2] Meghadūta 37. [3] वि. [4] Gauḍavaho 406.

मुपचारवक्रताप्रकारः सत्कविप्रवाहे सहस्रशः संभवतीति सहृदयैः स्वयमेवोत्प्रेक्षणीयः । अतएव च प्रत्यासन्नान्तरेऽस्मिन्नुपचारे न वक्रताव्यवहारः, यथा गौर्वाहीक इति ।

इदमपरमुपचारवक्रतायाः स्वरूपम्—यन्मूला सरसोल्लेखा रूपकादिरलंकृतिः । या मूलं यस्याः सा तथोक्ता । रूपकमादिर्यस्याः सा तथोक्ता । का सा—अलंकृतिरलंकरणं रूपकप्रभृतिरलंकारविच्छित्तिरित्यर्थः । कीदृशी— सरसोल्लेखा । सरसः सास्वादः सचमत्कृतिरुल्लेखः समुन्मेषो यस्याः सा तथोक्ता । समानाधिकरणयोरत्र हेतुहेतुमद्भावः, यथा

अतिगुरवो राजमाषा न भक्ष्या इति ॥ ४८ ॥

यन्मूला सती रूपकादिरलंकृतिः सरसोल्लेखा । तेन रूपकादेरलंकरणकलापस्य सकलस्यैवोपचारवक्रता जीवितमित्यर्थः ।

ननु च पूर्वस्मादुपचारवक्रताप्रकारादेतस्य को भेदः ? पूर्वस्मिन् स्वभावविप्रकर्षात् सामान्येन मनाङ्मात्रमेव साम्यं समाश्रित्य सातिशयत्वं प्रतिपादयितुं तद्धर्ममात्राध्यारोपः प्रवर्तते, एतस्मिन् पुनरदूरविप्रकृष्टसादृश्यसमुद्भवप्रत्यासत्तिसमुचितत्वादभेदोपचारनिबन्धनं तत्त्वमेवाध्यारोप्यते । यथा

सत्स्वेव कालश्रवणोत्पलेषु
सेनावनालीविषपल्लवेषु ।
गाम्भीर्यपातालफणीश्वरेषु
सङ्गेषु को वा भवतां मुरारिः ॥ ४९ ॥

अत्र कालश्रवणोत्पलादिसादृश्यजनितप्रत्यासत्तिविहितमभेदोपचारनिबन्धनं तत्त्वमारोपितम्[1] ।

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[1] तत्त्वमध्यारोपितम् ।

'आदि'-ग्रहणादप्रस्तुतप्रशंसाप्रकारस्य कस्यचिदन्यापदेश-लक्षणस्योपचारवक्रतैव जीवितत्वेन लक्ष्यते ।

तथा च किमपि पदार्थान्तरं प्राधान्येन प्रतीयमानतया चेतसि निधाय तथाविधलक्षणसाम्यसमन्वयं समाश्रित्य पदार्थान्तरमभिधीयमानतां प्रापयन्तः प्रायशः कवयो दृश्यन्ते । यथा

अनर्घः कोऽप्यन्तस्तव हरिण हेवाकमहिमा
स्फुरत्येकस्यैव त्रिभुवनचमत्कारजनकः ।
यदिन्दोर्मूर्तिस्ते दिवि विहरणारण्यवसुधा
सुधासारस्यन्दी किरणनिकरः शष्पकवलः ॥ ५० ॥

अत्र लोकोत्तरत्वलक्षणमुभयानुयायि सामान्यं समाश्रित्य प्राधान्येन विवक्षितस्य वस्तुनः प्रतीयमानवृत्तेरभेदोपचारनिबन्धनं तत्त्वमध्यारोपितम् । तथा चैतयोर्द्वयोरप्यलंकारयोस्तुल्येऽप्युपचारवक्रताजीवितत्त्वे वाच्यत्वमेकत्र प्रतीयमानत्वमपरस्मिन् स्वरूपभेदस्य निबन्धनम् । एतच्चोभयोरपि स्वलक्षणव्याख्यानावसरे सुतरां[1] समुन्मीलयते ।

एवमुपचारवक्रतां विवेच्य समनन्तरप्राप्तावकाशां विशेषणवक्रतां विविनक्ति ।

विशेषणस्य माहात्म्यात् क्रियायाः कारकस्य वा ।
यत्रोल्लसति लावण्यं सा विशेषणवक्रता ॥ १५ ॥

सा विशेषणवक्रता विशेषणवक्रत्वविच्छित्तिरभिधीयते । कीदृशी — यत्र यस्यां लावण्यमुल्लसति रामणीयकमुद्भिद्यते । कस्य — क्रियायाः कारकस्य वा । क्रियालक्षणस्य वस्तुनः कारकलक्षणस्य वा । कस्मात् — विशेषणस्य माहात्म्यात् । एतयोः

[1] सुतरां omitted.

प्रत्येकं यद्विशेषणं भेदकं पदार्थान्तरं तस्य सातिशयत्वात् । भावस्वभाव[1]सौकुमार्यसमुल्लासकत्वमलंकारच्छायातिशयपरिपोषकत्वम् च । यथा

श्रमजलसेकजनितनवलिखितनखपददाहमूर्छिता
वल्लभरभसलुलितललितालकवलयचयार्धनिह्नुता ।
स्मररसविविधविहितसुरतक्रमपरिमलनत्रपालसा
जयति निशात्यये युवतिदृक् तनुमधुमदविशदपाटला ।।५१।।

यथा वा

करान्तरालीनकपोलभित्ति-
र्बाष्पोच्छलत्कूणितपत्रलेखा ।
श्रोत्रान्तरे पिण्डितचित्तवृत्तिः
शृणोति गीतध्वनिमत्र तन्वी ।। ५२ ।।

यथा वा

शुचिशीतलचन्द्रिकाप्लुता-
श्चिरनिःशब्दमनोहरा दिशः ।
प्रशमस्य मनोभवस्य वा
हृदि कस्या[2]प्यथ हेतुतां ययुः ।। ५३ ।

क्रियाविशेषणवक्रत्वं यथा

सस्मार वारणपतिर्विनिमीलिताक्षः
स्वेच्छाविहारवनवासमहोत्सवानाम्[3] ।। ५४ ।।

अत्र सर्वत्रैव स्वभावसौन्दर्यसमुल्लासकत्वं विशेषणानाम् । अलंकारच्छायातिशयपरिपोषकत्वं विशेषणस्य यथा

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[1] भेदकं [तस्य माहात्म्यात्] पदार्थान्तरस्य सातिशयत्वात् । किं तत्सातिशयत्वम् —भावस्वभाव°. [2] तस्या°. [3] Śiśupālavadha I. 50 cd.

शशिनः शोभातिरस्कारिणा[1] ॥ ५५ ॥

एतदेव विशेषणवक्रत्वं नाम प्रस्तुतौचित्यानुसारि सकलसत्काव्य-जीवितत्वेन लक्ष्यते, यस्मादनेनैव रसः परां परिपोषपदवीमव-तार्यते । यथा

करान्तरालीन इति[2] ॥ ५६ ॥

स्वमहिम्ना विधीयन्ते येन लोकोत्तरश्रियः ।
रसस्वभावालंकारास्तद्विधेयं विशेषणम् ॥ ५७ ॥

[इति] अन्तरश्लोकः ॥

एवं विशेषणवक्रतां विचार्य क्रमसमर्पितावसरां संवृतिवक्रतां विचारयति—

यत्र संव्रियते वस्तु वैचित्र्यस्य विवक्षया ।
सर्वनामादिभिः कैश्चित् सोक्ता संवृतिवक्रता ॥ १६ ॥

सोक्ता संवृतिवक्रता—या किलैवंविधा सा संवृतिवक्रतेत्युक्ता कथिता । संवृत्या वक्रता संवृतिप्रधाना वेति समासः । यत्र यस्यां वस्तु पदार्थलक्षणं संव्रियते समाच्छाद्यते । केन हेतुना—वैचित्र्यस्य विवक्षया विचित्रभावस्याभिधानेच्छया, यया पदार्थो विचित्र-भावं समासादयतीत्यर्थः । केन संव्रियते—सर्वनामादिभिः कैश्चित् । सर्वस्य नाम सर्वनाम तदादिर्येषां ते तथोक्तास्तैः कैश्चिदपूर्वैर्वाचकै-रित्यर्थः ।

अत्र बहवः प्रकाराः संभवन्ति । यत्र किमपि सातिशयं वस्तु वक्तुं शक्यमपि साक्षादभिधानादियत्तापरिच्छिन्नतया परिमितप्रायं मा प्रतिभासतामिति सामान्यवाचिना सर्वनाम्ना समाच्छाद्य[3]

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[1] See above p. 92. [2] See above p. 97. [3] सर्वनाम्नाच्छाद्य.

तत्कार्याभिधायिना तदतिशयाभिधानपरेण वाक्यान्तरेण प्रतीतिगोचरतां नीयते । यथा

तत्पितर्यथ परिग्रहलिप्सौ
स व्यधत्त करणीयमणीयः ।
पुष्पचापशिखरस्थकपोलो
मन्मथः किमपि येन निदध्यौ ॥ ५८ ॥

अत्र सदाचारप्रवणतया गुरुभक्तिभावितान्तःकरणो लोकोत्तरौदार्यगुणयोगाद्विविधविषयोपभोगवितृष्णमना निजेन्द्रियनिग्रहमसंभावनीयमपि शान्तनवो विहितवानित्यभिधातुं शक्यमपि सामान्याभिधायिना सर्वनाम्नाच्छाद्योत्तरार्धेन कार्यान्तराभिधायिना वाक्यान्तरेण प्रतीतिगोचरतामानीयमानं कामपि चमत्कारकारितामावहति ।

अयमपरः प्रकारो यत्र स्वपरिस्पन्दकाष्ठाधिरूढेः सातिशयं वस्तु वचसामगोचर इति प्रथयितुं सर्वनाम्ना समाच्छाद्य तत्कार्याभिधायिना तदतिशयवाचिना वाक्यान्तरेण समुन्मील्यते । यथा

याते द्वारवतीं तदा मधुरिपौ तद्दत्तकम्पानतां[1]
कालिन्दीजलकेलिवञ्जुललतामालम्ब्य सोत्कण्ठया ।
तद् गीतं गुरुबाष्पगद्गदलसत्तारस्वरं[2] राधया
येनान्तर्जलचारिभिर्जलचरैरप्युत्कमुत्कूजितम्[3] ॥ ५९ ॥

अत्र सर्वनाम्ना संवृतं वस्तु तत्कार्याभिधायिना वाक्यान्तरेण समुन्मील्य सहृदयहृदयहारितां प्रापितम् । यथा वा

तह रुण्णं कण्ह विसाहीआए रोहगग्गरगिराए ।
जह कस्स वि जम्मसए वि कोइ मा वल्लहो होउ ॥ ६० ॥

[1] तद्दत्तसंपादनां. [2] गद्गदगलत्तार . [3] Saduktikarṇāmṛta, 289.

तथा रुदितं कृष्ण विशाखया रोधगद्गदगिरा ।
यथा कस्यापि जन्मशतेऽपि कोऽपि मा वल्लभो भवतु ।।
इति छाया ।

अत्र पूर्वार्धे संवृतं वस्तु रोदनलक्षणं तदतिशयाभिधायिना वाक्यान्तरेण कामपि तद्विदाह्लादकारितां नीतम् ।

इदमपरमत्र प्रकारान्तरं यत्र सातिशयसुकुमारं वस्तु कार्यातिशयाभिधानं विना संवृतिमात्ररमणीयतया कामपि काष्ठामधिरोप्यते । यथा

दर्पणे च परिभोगदर्शिनी
पृष्ठतः प्रणयिनो निषेदुषः ।
वीक्ष्य बिम्बमनुबिम्बमात्मनः
कानि कानि न चकार लज्जया[1] ।। ६१ ।।

अयमपरः प्रकारो यत्र स्वानुभवसंवेदनीयं वस्तु वचसा वक्तुमविषय इति ख्यापयितुं संव्रियते । यथा

तान्यक्षराणि हृदये किमपि ध्वनन्ति[2] ।। ६२ ।।

इति । पूर्वमेव व्याख्यातम् ।

इदमपि प्रकारान्तरं संभवति यत्र परानुभवसंवेद्यस्य वस्तुनो वक्तुरगोचरतां प्रतिपादयितुं संवृतिः क्रियते । यथा

मन्मथः किमपि येन निदध्यौ[3] ।। ६३ ।।

अत्र हि[4] त्रिभुवनप्रथितप्रतापमहिमा तथाविधशक्तिव्याघातविषण्णचेताः कामः किमपि स्वानुभवसमुचितमचिन्तयदिति ।

इदमपरं प्रकारान्तरमत्र विद्यते—यत्र स्वभावेन कविविवक्षया वा केनचिदौपहत्येन युक्तं वस्तु महापातकमिव कीर्तनीयतां नार्हतीति समर्पयितुं संव्रियते । यथा

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[1] Kumārasambhava VIII, 11. [2] See above p. 30. [3] See above p, 99. [4] हि omitted.

दुर्वचं तदथ मास्म भून्मृग-
स्त्वय्यसौ यदकरिष्यदोजसा ।
नैनमाशु यदि वाहिनीपतिः
प्रत्यपत्स्यत शितेन पत्रिणा[1] ॥ ६४ ॥

यथा वा

निवार्यतामालि किमप्ययं वटुः
पुनर्विवक्षुः स्फुरितोत्तराधरः ।
न केवलं यो महतोऽपभाषते
शृणोति तस्मादपि यः स पापभाक्[2] ॥ ६५ ॥

अत्रार्जुनमारणं भगवदपभाषणं च न कीर्तनीयतामर्हतीति संवरणेन रमणीयतां नीतमिति । विवक्षयो[3]पहतं यथा

सोऽयं दम्भधृतव्रतः प्रियतमे कर्तुं किमप्युद्यतः[4] ॥ ६६ ॥

इति । प्रथममेव व्याख्यातम् ।

एव संवृतिवक्रतां विचार्य प्रत्ययवक्रतायाः कोऽपि प्रकारः पदमध्यान्तर्भूतत्वादिहैव समुचितावसरस्तस्मात्तद्विचारमाचरति—

प्रस्तुतौचित्यविच्छित्तिं स्वमहिम्ना विकासयन् ।
प्रत्ययः पदमध्येऽन्यामुल्लासयति वक्रताम् ॥ १७ ॥

कश्चित् प्रत्ययः कृदादिः पदमध्यवृत्तिरन्यामपूर्वां वक्रतामुल्लासयति वक्रभावमुद्दीपयति । किं कुर्वन्—प्रस्तुतस्य वर्ण्यमानस्य वस्तुनो यदौचित्यमुचितभावस्तस्य विच्छित्तिमुपशोभां विकासयन् समुल्लासयन् । केन—स्वमहिम्ना निजोत्कर्षेण । यथा

वेल्लद्बलाका घनाः[5] ॥ ६७ ॥

यथा वा

स्निह्यत्कटाक्षे दृशौ इति[6] ॥ ६८ ॥

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[1] Kirātārjunīya XIII. 49. [2] Kumārasambhava V. 83. [3] नीतम् । कविविवक्षयो°. [4] See above p. 30. [5] See above p. 83. [6] See above p. 69.

अत्र वर्तमानकालाभिधायी शतृप्रत्ययः कामप्यतीतानागतविभ्रम-विरहितां तात्कालिकपरिस्पन्दसुन्दरीं प्रस्तुतौचित्यविच्छित्ति-मुल्ला[1]सयन् सहृदयहृदयहारिणीं प्रत्ययवक्रतामावहति ।

इदानीमेतस्याः प्रकारान्तरं पर्यालोचयति—

आगमादिपरिस्पन्दसुन्दरः शब्दवक्रताम् ।
परः कामपि पुष्णाति बन्धच्छायाविधायिनीम् ।। १८ ।।

परो द्वितीयः प्रत्ययप्रकारः कामप्यपूर्वां शब्दवक्रतामाबध्नाति वाचकवक्रतां[2] विदधाति । कीदृक्—आगमादिपरिस्पन्दसुन्दरः । आगमो मुमादिरादिर्यस्य स तथोक्तः, तस्यागमादेः परिस्पन्दः स्वविलसितं तेन सुन्दरः सुकुमारः । कीदृशीं शब्दवक्रताम्—बन्धच्छायाविधायिनीं संनिवेशकान्तिकारिणीमित्यर्थः । यथा

जाने सख्यास्तव मयि मनः संभृतस्नेहमस्मा-
दित्थंभूतां प्रथमविरहे तामहं तर्कयामि ।
वाचालं मां न खलु सुभगंमन्यभावः करोति
प्रत्यक्षं ते निखिलमचिराद् भ्रातरुक्तं मया यत्[3] ।। ६९ ।।

यथा च

दाहोऽम्भःप्रसृतिपचः इति[4] ।। ७० ।।

यथा च[5]

पायं पायं कलाचीकृतकदलिदलम्[6] ।। ७१ ।।

इति। अत्र सुभगंमन्यभावप्रभृतिषु शब्देषु[7] मुमादिपरिस्पन्दसुन्दराः संनिवेशच्छायाविधायिनीं वाचकवक्रतां प्रत्ययाः पुष्णन्ति ।

एवं प्रसङ्गसमुचितां पदमध्यवर्तिप्रत्ययवक्रतां विचार्य समनन्तर-संभविनीं वृत्तिवक्रतां विचारयति—

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[1] °विच्छित्ति समुल्ला°. [2] वाचकवक्रभावं. [3] Meghadūta, 90. [4] See above p. 29. [5] वा. [6] See above p. 77. [7] °प्रभृतिशब्देषु.

अव्ययीभावमुख्यानां वृत्तीनां रमणीयता ।
यत्रोल्लसति सा ज्ञेया वृत्तिवैचित्र्यवक्रता ।। १९ ।।

सा वृत्तिवैचित्र्यवक्रता ज्ञेया बोद्धव्या । वृत्तीनां वैचित्र्यं विचित्रभावः सजातीयापेक्षया सौकुमार्योत्कर्षस्तेन वक्रता वक्रभावविच्छित्तिः । कीदृशी—रमणीयता यत्रोल्लसति । रामणीयकं यस्यामुद्भिद्यते । कस्य—वृत्तीनाम् । कासाम्—अव्ययीभावमुख्यानाम् । अव्ययीभावः समासः मुख्यः प्रधानभूतो यासां तास्तथोक्तास्तासां समासतद्धितसुब्धातुवृत्तीनां वैयाकरणप्रसिद्धानाम् । तदयमत्रार्थः—यत्र स्वपरिस्पन्दसौन्दर्यमेतासां समुचितभित्तिभागोपनिबन्धादभिव्यक्तिमासादयति । यथा

अभिव्यक्तिं तावद् बहिरलभमानः कथमपि
स्फुरन्नन्तः स्वात्मन्यधिकतरसंमूर्छिततरः[1] ।
मनोज्ञामुद्वृत्तस्मरपरिमल[2]स्पन्दसुभगा-
महो दत्ते शोभामधिमधु लतानां नवरसः ।। ७२ ।।

अत्र 'अधिमधु'-शब्दे विभक्त्यर्थविहितः समासः समयाभिधाय्यपि विषयसप्तमीप्रतीतिमुत्पादयन् 'नवरस'-शब्दस्य श्लेषच्छायाच्छुरणवैचित्र्यमुन्मीलयति । एतद्वृत्तिविरहिते विन्यासान्तरे वस्तुप्रतीतौ सत्यामपि न तादृक्तद्विदाह्लादकारित्वम् । उद्वृत्त-परिमल-स्पन्द-सुभग-शब्दनामुपचारवक्रत्वं परिस्फुरद्विभाव्यते । यथा च

आ स्वर्लोकादुरगनगरं नूतनालोकलक्ष्मीं-
व्यातन्वद्भिः[3] किमिव सिनतां चेष्टितैस्ते न नीतम् ।
अप्येतासां दयितविरहे[4] विद्विषत्सुन्दरीणां
यैरानीता नखपदमयी मण्डना पाण्डिमानम्[5] ।। ७३ ।।

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1 °मूर्छितभरः. 2 °मुद्वृत्तां परपरिमल°. 3 मातन्वद्भि. 4 °विहिता.
5 Subhāṣitāvalī, 2954.

अत्र पाण्डुत्व-पाण्डुता-पाण्डुभाव-शब्देभ्यः पाण्डिम-शब्दस्य किमपि वृत्तिवैचित्र्यवक्रत्वं विद्यते । यथा च

कान्त्योन्मीलति सिंहलीमुखरुचां चूर्णाभिषेकोल्लस-
ल्लावण्यामृतवाहिनिर्झरजुषामाचान्तिभिश्चन्द्रमाः ।
येनापानमहोत्सवव्यतिकरेष्वेकातपत्राय्यते
देवस्य त्रिदशाधिपावधिजगज्जिष्णोर्मनोजन्मनः ॥ ७४ ॥

अत्र सुब्धातुवृत्तेः समासवृत्तेश्च किमपि वक्रतावैचित्र्यं परिस्फुरति ।

एवं वृत्तिवक्रतां विचार्य पदपूर्वार्धभाविनीमुचितावसरां भाववक्रतां विचारयति—

साध्यतामप्यनादृत्य सिद्धत्वेनाभिधीयते ।
यत्र भावो भवेदेषा[1] भाववैचित्र्यवक्रता ॥ २० ॥

एषा वर्णितस्वरूपा भाववैचित्र्यवक्रता भवत्यस्ति । भावो धात्वर्थरूपस्तस्य वैचित्र्यं विचित्रभावः प्रकारान्तराभिधानव्यतिरेकि रामणीयकं तेन वक्रता वक्रत्वविच्छित्तिः । कीदृशी—यत्र यस्यां भावः सिद्धत्वेन परिनिष्पन्नत्वेनाभिधीयते भण्यते । किं कृत्वा—साध्यतामप्यनादृत्य निष्पाद्यमानतां प्रसिद्धामप्यवधीर्य । तदिदमत्र तात्पर्यम्—यत् साध्यत्वेनाभिधानादपरिनिष्पत्तेः[2] प्रस्तुतस्यार्थस्य दुर्बलः परिपोषः तस्मात् सिद्धत्वेनाभिधानं परिनिष्पन्नत्वात्पर्याप्तं प्रकृतार्थपरिपोषमावहति । यथा

श्वासायासमलीमसाधररुचेर्दोःकन्दलीतानवात्
केयूरायितमङ्गदैः परिणतं पाण्डिम्नि गण्डत्विषा ।

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[1] भवत्येषा. [2] साध्यत्वेनापरिनिष्पत्ते.

अस्याः किं च विलोचनोत्पलयुगेनात्यन्तमश्रुस्रुता
तारं तादृगपाङ्गयोररुणितं येनोत्प्रतापः स्मरः ॥ ७५ ॥

अत्र भावस्य सिद्धत्वेनाभिधानमतीव चमत्कारकारि ।

एवं भाववक्रतां विचार्य प्रातिपदिकान्तर्वर्तिनीं लिङ्गवक्रतां विचारयति—

भिन्नयोर्लिङ्गयोर्यस्यां सामानाधिकरण्यतः ।
कापि शोभाभ्युदेत्येषा लिङ्गवैचित्र्यवक्रता ॥ २१ ॥

एषा कथितस्वरूपा लिङ्गवैचित्र्यवक्रता स्त्र्यादिविचित्रभाववक्रताविच्छित्तिः । भवतीति संबन्धः, क्रियान्तराभावात् कीदृशी —यस्यां यत्र भिन्नयोर्विभक्तस्वरूपयोर्लिङ्गयोर्द्वयोः सामाना[1]धिकरण्यतस्तुल्याश्रयत्वादेकद्रव्यवृत्तित्वात् काप्यपूर्वा शोभाभ्युदेति कान्तिरुल्लसति ।

यथा

यस्यारोपणकर्मणापि बहवो वीरव्रतं त्याजिताः
कार्यं पुङ्खितबाणमीश्वरधनुस्तद्दोर्भिरेभिर्मया ।
स्त्रीरत्नं तदगर्भसंभवमितो लभ्यं च लीलायिता
तेनैषा मम फुल्लपङ्कजवनं जाता दृशां विंशतिः[2] ॥ ७६ ॥

यथा वा

नभस्वता लासितकल्पवल्ली
प्रवालबालव्यजनेन यस्य[3] ।
उरःस्थलेऽकीर्यत दक्षिणेन
सर्वास्पदं सौरभमङ्गरागः[4] ॥ ७७ ॥

यथा च

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[1] °लिङ्गयोः सामाना°. [2] Bālarāmāyaṇa I. 30. [3] तस्य. [4] Bālarāmāyaṇa VII. 66.

आयोज्य मालामृतुभिः प्रयत्न-
संपादितामंसतटेऽस्य चक्रे ।
करारविन्दं मकरन्दबिन्दु-
स्यन्दि श्रिया विभ्रमकर्णपूरः ॥ ७८ ॥

इयमपरा च लिङ्गवैचित्र्यवक्रता—

सति लिङ्गान्तरे यत्र स्त्रीलिङ्गं च प्रयुज्यते ।
शोभानिष्पत्तये यस्मान्नामैव स्त्रीति पेशलम् ॥ २२ ॥

यत्र यस्यां लिङ्गान्तरे सत्यन्यस्मिन् संभवत्यपि लिङ्गे स्त्रीलिङ्गं प्रयुज्यते निबध्यते । अनेकलिङ्गत्वेऽपि पदार्थस्य स्त्रीलिङ्गविषयः प्रयोगः क्रियते । किमर्थम्—शोभानिष्पत्तये कान्तिसम्पत्तये[1] । कस्मात् कारणात्—यस्मान्नामैव स्त्रीति पेशलम् । स्त्रीत्यभिधानमेव हृदयहारि । विच्छित्त्यन्तरेण रसादिप्रयोजन-[2] योग्यत्वात् । उदाहरणं[3]

यथेयं ग्रीष्मोष्मव्यतिकरवती पाण्डुरभिदा
मुखोद्भिन्नम्लानानिलतरलवल्लीकिसलया ।
तटी तारं ताम्यत्यतिशशियशाः कोऽपि जलद-
स्तथा मन्ये भावी भुवनवलयाक्रान्तिसुभगा ॥ ७९ ॥

अत्र त्रिलिङ्गत्वे सत्यपि 'तट'-शब्दस्य, सौकुमार्यात् स्त्रीलिङ्गमेव प्रयुक्तम् । तेन विच्छित्त्यन्तरेण भावी नायकव्यवहारः कश्चिदासूत्रित इत्यतीव रमणीयत्वाद्वक्रतामावहति ॥

इदमपरमेतस्याः प्रकारान्तरं लक्षयति—

विशिष्टं योज्यते लिङ्गमन्यस्मिन् संभवत्यपि ।
यत्र विच्छित्तये सान्या वाच्यौचित्यानुसारतः ॥ २३ ॥

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[1] कान्तिसम्पत्तये omitted. [2] रसादियोजन . [3] उदाहरणं यथा.

सा चोक्तस्वरूपा अन्या अपरा लिङ्गवक्रता विद्यते। यत्र यस्यां विशिष्टं योज्यते लिङ्गत्रयाणामेकतमं किमपि कविविवक्षया निबध्यते। कथम्—अन्यस्मिन् संभवत्यपि, लिङ्गान्तरे विद्यमानेऽपि। किमर्थम्—विच्छित्तये शोभायै। कस्मात् कारणात्—वाच्यौचित्यानुसारतः। वाच्यस्य वर्ण्यमानस्य वस्तुनो यदौचित्यमुचितभावस्तस्यानुसरणमनुसारस्तस्मात्। पदार्थौचित्यमनुसृत्येत्यर्थः। यथा

त्वं रक्षसा भीरु यतोऽपनीता
तं मार्गमेताः कृपया लता मे।
अदर्शयन् वक्तुमशक्नुवन्त्यः
शाखाभिरावर्जितपल्लवाभिः* ॥८०॥

अत्र सीतया सह रामः पुष्पकेनावतरंस्तस्याः स्वयमेव तद्विरहवैधुर्यमावेदयति—तत्त्वं रावणेन तथाविधत्वरापरतन्त्रचेतसा मार्गे यस्मिन्नपनीता तत्र तदुपमर्दवशात्तथाविधसंस्थानयुक्तत्वं लतानामुन्मुखत्वं मम त्वन्मार्गानुमानस्य निमित्ततामापन्नमिति वस्तु विच्छित्त्यन्तरेण रामेण योज्यते। यथा—हे भीरु स्वाभाविकसौकुमार्यकातरान्तःकरणे, रावणेन तथाविधक्रूरकर्मकारिणा यस्मिन्मार्गे त्वमपनीता तमेताः साक्षात्कारपरिदृश्यमानमूर्तयो लताः किल ममादर्श[1]यन्निति। तन्मार्गप्रदर्शनं परमार्थतस्तासां निश्चेतनतया न संभाव्यत इति प्रतीयमानवृत्तिरुत्प्रेक्षालंकारः कवेरभिमतः[2]। यथा—तव भीरुत्वं रावणस्य क्रौर्यं ममापि त्वत्परित्राणप्रयत्नपरतां पर्यालोच्य स्त्रीस्वभावादार्द्रहृदयत्वेन समुचितस्वविषयपक्षपातमाहात्म्यादेताः कृपयैव मम मार्गप्रदर्शनमकुर्वन्निति। केन करणभूतेन—शाखाभिरावर्जितपल्लवाभिः।

* Raghuvaṁśa XIII. 24. [1] मामदर्श°. [2] °रभिप्रेतः.

यस्माद्वागिन्द्रियवर्जितत्वाद्वक्तुमशक्नुवन्त्यः । यत्किल ये केचिदजल्पन्तो मार्गप्रदर्शनं प्रकुर्वन्ति ते तदुन्मुखीभूतहस्तपल्लवैर्बाहुभिरित्येतदतीव युक्तियुक्तम् । तथा चात्रैव वाक्यान्तरमपि विद्यते

मृग्यश्च दर्भाङ्कुरनिर्व्यपेक्षा-
स्तवागतिज्ञं समबोधयन्माम् ।
व्यापारयन्त्यो दिशि दक्षिणस्या-
मुत्पक्ष्मराजीनि विलोचनानि[1] ॥ ८१ ॥

हरिण्यश्च मां समबोधयन् । कीदृशम्—तवागतिज्ञम्, लताप्रदर्शितमार्गमजानन्तम् । ततस्ताः मम्यगबोधयन्निति, यतस्तास्तदपेक्षया किंचित्प्रबुद्धा इति । ताश्च कीदृश्यः—तथाविधवैशससंदर्शनवशाद् दुःखितत्वेन परित्यक्ततृणग्रासाः । किं कुर्वाणाः—तस्यां दिशि नयनानि समर्पयन्त्यः । कीदृशानि—ऊर्ध्वीकृतपक्ष्मपङ्क्तीनि । तदेवं तथाविधस्थानकयुक्तत्वेन दक्षिणां दिशमन्तरिक्षेण नीतेति संज्ञया निवेदयन्त्यः । अत्र वृक्षमृगादिषु लिङ्गान्तरेषु संभवत्स्वपि स्त्रीलिङ्गमेव पदार्थौचित्यानुसारेण चेतनचमत्कारकारितया कवेरभिप्रेतम् । तस्मात् कामपि वक्रतामावहति ।

एवं प्रातिपदिकलक्षणस्य सुबन्तसंभविनः पदपूर्वार्धस्य यथासंभवं वक्रभावं विचार्येदानीमुभयोरपि सुप्तिङन्तयोर्धातुस्वरूपः पूर्वभागो यः संभवति तस्य वक्रतां विचारयति । तस्य च क्रियावैचित्र्यनिबन्धनमेव वक्रत्वं विद्यते । तस्मात् क्रियावैचित्र्यस्यैव कीदृशाः कियन्तश्च प्रकाराः संभवन्तीति तत्स्वरूपनिरूपणार्थमाह—

कर्त्तुरत्यन्तरङ्गत्वं कर्त्रन्तरविचित्रता ।
स्वविशेषणवैचित्र्यमुपचारमनोज्ञता ॥ २४ ॥

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[1] Raghuvaṁśā XIII. 25.

कर्मादिसंवृतिः पञ्च प्रस्तुतौचित्यचारवः ।
क्रियावैचित्र्यवक्रत्वप्रकारास्त इमे स्मृताः ।। २५ ।।

क्रियावैचित्र्यवक्रत्वप्रकारा धात्वर्थविचित्रभाववक्रताप्रभेदास्त इमे स्मृता वर्ण्यमानस्वरूपाः कीर्तिताः । कियन्तः—पञ्च पञ्च-संख्याविशिष्टाः । कीदृशाः—प्रस्तुतौचित्यचारवः । प्रस्तुतं वर्ण्य-मानं वस्तु तस्य यदौचित्यमुचितभावस्तेन चारवो रमणीयाः । तत्र प्रथमस्तावत् प्रकारो यत्[1]—कर्तुरत्यन्तरङ्गत्वं नाम । कर्तुः स्वतन्त्रतया मुख्यभूतस्य कारकस्य क्रियां प्रति निर्वर्तयितुर्यदत्यन्त-रङ्गत्वम् अत्यन्तमान्तरतम्यम् । यथा

चूडारत्ननिषण्णदुर्वहजगद्भारोन्नमत्कन्धरो
धत्तामुद्धुरतामसौ भगवतः शेषस्य मूर्धा परम् ।
स्वैरं संस्पृशतीषदप्यवनतिं यस्मिन् लुठन्त्यक्रमं
शून्ये नूनमियन्ति नाम भुवनान्युद्दामकम्पोत्तरम् ।। ८२ ।।

अत्रोद्धुरता धारणलक्षणक्रिया कर्तुः फणीश्वरमस्तकस्य प्रस्तुतौ-चित्यमाहात्म्यादन्तर्भावं यथा भजते तथा नान्या काचिदिति क्रियावैचित्र्यवक्रतामावहति । यथा वा

किं शोभिताहमनयेति पिनाकपाणेः
पृष्टस्य पातु परिचुम्बनमुत्तरं वः[2] ।। ८३ ।।

अत्र चुम्बनव्यतिरेकेण भगवता तथाविधलोकोत्तरगौरी[3]शोभाति-शयाभिधानं न केनचित् क्रियान्तरेण कर्तुं पार्यत इति क्रिया-वैचित्र्यनिबन्धनं वक्रभावमावहति । यथा च

रुद्दस्स तइअणअणं पव्वइपरिचुम्बिअं जअइ[4] ।। ८४ ।।
रुद्रस्य तृतीयनयनं पार्वतीपरिचुम्बितं जयति ।। इति छाया ।

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[1] यः— [2] See above p. 48. [3] °त्तरं गौरी°. [4] See above p. 32.

यथा वा

सिढिलिअचाओ जअइ मअरद्धओ[1] ॥ ८५ ॥

शिथिलीकृतचापो जयति मकरध्वजः ॥ इति छाया ।

एतयोर्वैचित्र्यं पूर्वमेव व्याख्यातम् ।

अयमपरः क्रियावैचित्र्यवक्रतायाः प्रकारः—कर्त्रन्तरविचित्रता । अन्यः कर्ता कर्त्रन्तरं तस्माद्विचित्रता वैचित्र्यम् । प्रस्तुतत्वात् सजातीयत्वाच्च कर्तुरेव । एतदेव च तस्य वैचित्र्यं यत् क्रियामेव कर्त्रन्तरापेक्षया विचित्रस्वरूपां संपादयति । यथा

नैकत्र शक्तिविरतिः क्वचिदस्ति सर्वे
भावाः स्वभावपरिनिष्ठिततारतम्याः ।
आकल्पमौर्वदहनेन निपीयमान-
मम्भोधिमेकचुलकेन पपावगस्त्यः[2] ॥ ८६ ॥

अत्रैकचुलकेनाम्भोधिपानं सतताध्यवसायाभ्यासकाष्ठाधिरूढि-प्रौढत्वाद्वाडवाग्नेः किमपि क्रियावैचित्र्यमुद्वहत् वक्रता[3]मुन्मील-यति । यथा वा

प्रपन्नार्तिच्छिदो नखाः[4] ॥ ८७ ॥

यथा वा

स दहतु दुरितं शाम्भवो वः शराग्निः[5] ॥ ८८ ॥

एतयोर्वैचित्र्यं पूर्वमेव प्रदर्शितम् ।

अयमन्यः[6] क्रियावैचित्र्यवक्रतायाः प्रभेदः—स्वविशेषणवैचित्र्यम् । मुख्यतया प्रस्तुतत्वात् क्रियायाः स्वस्यात्मनो यद् विशेषणं भेदकं तेन वैचित्र्यं विचित्रभावः । यथा—

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[1] See above p. 33. [2] Subhāṣitāvalī, 992. [3] मुद्वहत् कामपि वक्रता°.
[4] See above p. 32. [5] See above p. 32. [6] अयमपरः.

इत्युद्गते शशिनि पेशलकान्तिदूती-
संलापसंवलितलोचनमानसाभिः ।
अग्राहि मण्डनविधिर्विपरीतभूषा-
विन्यासहासितसखीजनमङ्गनाभिः[1] ॥ ८९ ॥

अत्र मण्डनविधिग्रहणलक्षणायाः क्रियाया विपरीतभूषाविन्यासहासितसखीजनमिति विशेषणेन किमपि सौकुमार्यमुन्मीलितम् । यस्मात्तथाविधादरोपरचितं प्रसाधनं यस्य व्यञ्जकत्वेनोपात्तं मुख्यतया वर्ण्यमानवृत्तेर्वल्लभानुरागस्य सोऽप्यनेन सुतरां समुत्तेजितः । यथा वा

मय्यासक्तश्चकितहरिणीहारिनेत्रत्रिभागः[2] ॥ ९० ॥

अस्य वैचित्र्यं पूर्वमेवोदितम् । एतच्च क्रियाविशेषणं द्वयोरपि क्रियाकारकयोर्वक्रत्वमुल्लासयति । यस्माद्विचित्रक्रियाकारित्वमेव कारकवैचित्र्यम् ।

इदमपरं क्रियावैचित्र्यवक्रतायाः प्रकारान्तरम्—उपचारमनोज्ञता । उपचारः सादृश्यादिसमन्वयं समाश्रित्य धर्मान्तराध्यारोपस्तेन मनोज्ञता वक्रत्वम् । यथा

तरन्तीवाङ्गानि स्खलदमललावण्यजलधौ
प्रथिम्नः प्रागल्भ्यं स्तनजघनमुन्मुद्रयति च ।
दृशोर्लीलारम्भाः स्फुटमपवदन्ते सरलता-
महो सारङ्गाक्ष्यास्तरुणिमनि गाढः परिचयः[3] ॥ ९१ ॥

अत्र स्खलदमललावण्यजलधौ समुल्लसद्विमलसौन्दर्यसंभारसिन्धौ परिस्फुरपरिस्पन्दतया[4] प्लवमानत्वेन लक्ष्यमाणानि पारप्राप्तिमासादयितुं व्यवस्यन्तीवेति चेतनपदार्थसंभविसादृश्योपचारात्तारुण्य-

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[1] Kāvyamīmāṁsā p. 70. [2] See above p. 30. [3] Saduktikarṇāmṛta II. 11. [4] परिस्फुरन्त्यपि स्पन्दतया.

तरलतरुणीगात्राणां तरणमुत्प्रेक्षितम् । उत्प्रेक्षायाश्चोपचार एव भूयसा जीवितत्वेन परिस्फुरतीत्युत्प्रेक्षावसर एव विचारयिष्यते । प्रथिम्नः प्रागल्भ्यं स्तनजघनमुन्मुद्रयति च (इति)—अत्र स्तनजघनं कर्तृ प्रथिम्नः प्रागल्भ्यं महत्त्वस्य प्रौढिमुन्मुद्रयत्युन्मीलयति । यथा कश्चिच्चेतनः किमपि रक्षणीयं वस्तु मुद्रयित्वा कमपि समयमवस्थाप्य समुचितोपयोगावसरे स्वयमुन्मुद्रयत्युद्घाटयति, तदेवं तत्कारित्वसाम्यात् स्तनजघनस्योन्मुद्रणमुपचरितम् । तदिदमुक्तं भवति यत् तदेव शैशवदशायां शक्त्यात्मना निमीलितस्वरूपमनवस्थितमासीत्, तस्य प्रथिम्नः प्रागल्भ्यस्य प्रथमतरतारुण्यावतारावसरसमुचितं प्रथनप्रसरं समर्पयति । दृशोर्लीलारम्भाः स्फुटमपवदन्ते सरलताम् (इति)—अत्र शैशवप्रतिष्ठितां स्पष्टतां प्रकटमेवापसार्य दृशोर्विलासोल्लासाः कमपि नवयौवनसमुचितं विभ्रममधिरोपयन्ति । यथा केचिच्चेतनाः कुत्रचिद्विषये कमपि व्यवहारं समासादितप्रसरमपसार्य किमपि स्वाभिप्रायाभिमतं परिस्पन्दान्तरं प्रतिष्ठापयन्तीति तत्कारित्वसादृश्याल्लीलावतीलोचनविलासोल्लासानां सरलत्वापवदनमुपचरितम् । तदेवंविधेनोपचारेणैतास्तिस्रोऽपि वक्रताप्रकाराः प्रतिपदं संभवन्तीत्यवसरान्तरे विचार्यन्ते ।

इदमपरं क्रियावैचित्र्यवक्रतायाः प्रकारान्तरम्—कर्मादिसंवृतिः । कर्मप्रभृतीनां कारकाणां संवृतिः संवरणम्, प्रस्तुतौचित्यानुसारेण सातिशयप्रतीतये समाच्छाद्याभिधा । सा च क्रियावैचित्र्यकारित्वात् प्रकारत्वेनाभिधीयते ।

कारणे कार्योपचाराद् यथा—

नेत्रान्तरे मधुरमर्पयतीव किंचित्
कर्णान्तिके कथयतीव किमप्यपूर्वम् ।

अन्तः समुल्लिखति किंचिदिवासिताक्ष्या[1]
रागालसे मनसि रम्यपदार्थलक्ष्मीः ॥ ९२ ॥

अत्र तदनुभवैकगोचरत्वादनाख्येयत्वेन किमपि सातिशयं प्रतिपदं कर्म संपादयन्त्यः क्रियाः स्वात्मनि कमपि वक्रभावमुद्भावयन्ति । उपचारमनोज्ञताप्यत्र विद्यते । यस्मादर्पणकथनोल्लेखनान्युपचार-निबन्धनान्येव चेतनपदार्थधर्मत्वात् । यथा च—

नृत्तारम्भाद्विरतरभसस्तिष्ठ तावन्मुहूर्तं
यावन्मौलौ श्लथमचलतां भूषणं ते नयामि ।
इत्याख्याय प्रणयमधुरं कान्तया योज्यमाने
चूडाचन्द्रे जयति सुखिनः कोऽपि शर्वस्य गर्वः ॥ ९३ ॥

अत्र 'कोऽपि' इत्यनेन सर्वनामपदेन तदनुभवैकगोचरत्वादव्यप-देश्यत्वेन सातिशयः शर्वस्य गर्व इति कर्तृसंवृतिः । जयति सर्वो-त्कर्षेण वर्तते इति क्रियावैचित्र्यनिबन्धनम् ।

इत्ययं पदपूर्वार्धवक्रभावो व्यवस्थितः ।
दिङ्मात्रमेवमेतस्य शिष्टं लक्ष्ये निरूप्यते ॥ ९४ ॥

इति संग्रहश्लोकः ।

तदेवं सुप्तिङन्तयोर्द्वयोरपि पदपूर्वार्धस्य प्रातिपदिकस्य धातोश्च यथायुक्ति वक्रतां विचार्येदानीं तयोरेव यथास्वमपरार्धस्य प्रत्यय-लक्षणस्य वक्रतां विचारयति । तत्र क्रियावैचित्र्यवक्रतायाः सम-नन्तरसंभविनः क्रमसमन्वितत्वात् कालस्य वक्रत्वं पर्यालोच्यते, क्रियापरिच्छेदकत्वात्तस्य ।

औचित्यान्तरतम्येन समयो रमणीयताम् ।
याति यत्र भवत्येषा कालवैचित्र्यवक्रता ॥ २६ ॥

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[1] °वायताक्ष्या.

एषा प्रक्रान्तस्वरूपा भवत्यस्ति कालवैचित्र्यवक्रता। कालो वैयाकरणादिप्रसिद्धो वर्तमानादिर्लट्प्रभृतिप्रत्ययवाच्यो यः पदार्थानामुदयतिरोधानविधायी, तस्य वैचित्र्यं विचित्रभावस्तथाविधत्वेनोपनिबन्धस्तेन वक्रता वक्रत्वविच्छित्तिः। कीदृशी—यत्र यस्यां समयः कालाख्यो रमणीयतां याति रामणीयकं गच्छति। केन हेतुना—औचित्यान्तरतम्येन। प्रस्तुतत्वात्प्रस्तावाधिकृतस्य वस्तुनो यदौचित्यमुचितभावस्तस्यान्तरतम्येनान्तरङ्गत्वेन, तदतिशयोत्पादकत्वेनेत्यर्थः। यथा

समविसमणिव्विसेसा समंतओ[1] मंदमंदसंचारा।
अइरा[2] होहिंति पहा मणोरहाणं पि दुल्लंघा[3] ॥ ९५ ॥
समविषमनिर्विशेषाः समन्ततो मन्दमन्दसञ्चाराः।
अचिराद्भविष्यन्ति पन्थानो मनोरथानामपि दुर्लङ्घ्याः ॥
इति छाया।

अत्र वल्लभाविरहवैधुर्यकातरान्तःकरणेन भाविनः समयस्य संभावनानुमानमाहात्म्यमुत्प्रेक्ष्य उद्दीपनविभावत्वविभवविलसितं तत्परिस्पन्दसौन्दर्यसन्दर्शनासहिष्णुना किमपि भयविसंष्ठुलत्वमनुभूय शङ्काकुलत्वेन केनचिदेतदभिधीयते — यदचिराद् भविष्यन्ति पन्थानो मनोरथानामप्यलङ्घनीया इति भविष्यत्कालाभिधायी प्रत्ययः कामपि परार्धवक्रतां[4] विकासयति। यथा वा

यावत्किंचिदपूर्वमार्द्रमनसामावेदयन्तो नवाः
सौभाग्यातिशयस्य कामपि दशां गन्तुं व्यवस्यन्त्यमी।
भावास्तावदनन्यजस्य विधुरः कोऽप्युद्यमो जृम्भते
पर्याप्ते मधुविभ्रमे तु किमयं कर्तेति कम्पामहे ॥ ९६ ॥

अत्र व्यवस्यन्ति जृम्भते कर्ता कम्पामहे चेति प्रत्ययाः प्रत्येकं

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[1] समंतदो. [2] अइरो. [3] Dhvanyāloka (Dharwar edn.) p. 154.
[4] कामप्यपरार्धवक्रतां.

प्रतिनियतकालाभिधायिनः कामपि पदपरार्धवक्रतां प्रख्यापयन्ति । तथा च—प्रथमतरावतीर्णमधुसमयसौकुमार्यसमुल्लसितसुन्दरपदार्थसार्थसमुन्मेषसमुद्दीपितसहजविभवविलसितत्वेन मकरकेतोर्मनाङ्मात्रमाधवसामर्थ्य[1]समुल्लसितातुलशक्तेः सरसहृदयविधुरताविधायी कोऽपि संरम्भः समुज्जृम्भते । तस्मादनेनानुमानेन पुनः[2] परं परिपोषमधिरोहति । कुसुमाकरविभवविभ्रमे मानिनीमानदलनदुर्ललितसमुदितसहजसौकुमार्यसंपत्संजनितसमुचितजिगीषावसरः किमसौ विधास्यतीति विकल्पयन्तस्तत्कुसुमशरनिकरनिपातकातरान्तःकरणाः किमपि कम्पामहे चकितचेतसः संपद्यामह इति प्रियतमाविरहविधुरचेतसः सरसहृदयस्य कस्यचिदेतदभिधानम् ।

एवं कालवक्रतां विचार्य क्रमसमुचितावसरां कारकवक्रतां विचारयति—

यत्र कारकसामान्यं प्राधान्येन निबध्यते ।
तत्त्वाध्यारोपणान्मुख्यगुणभावाभिधानतः ।। २७ ।।
परिपोषयितुं कांचिद् भङ्गीभणितिरम्यताम् ।
कारकाणां विपर्यासः सोक्ता कारकवक्रता ।। २८ ।।

सोक्ता कारकवक्रता सा कारकवक्रत्वविच्छित्तिरभिहिता । कीदृशी—यत्र[3] यस्यां कारकाणां विपर्यासः साधनानां विपरिवर्तनम्, गौणमुख्ययोरितरेतरत्वापत्तिः । कथम्—यत् कारकसामान्यं मुख्यापेक्षया करणादि तत् प्राधान्येन निबध्यते[4] मुख्यभावेन प्रयुज्यते । कया युक्त्या तत्त्वाध्यारोपणात् । तदिति मुख्यपरामर्शः, तस्य भावस्तत्त्वं तदध्यारोपणात् मुख्यभावसमर्पणात् । तदेवं मुख्यस्य का व्यवस्थेत्याह—मुख्यगुणभावाभिधानतः । मुख्यस्य यो गुणभावस्तदभिधानादमुख्यत्वेनोपनिबन्धादित्यर्थः ।

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[1] सानाथ्य°. [2] पुनः omitted. [3] यत्र omitted. [4] निबध्यते omitted.

किमर्थम्—परिपोषयितुं कांचिद् भङ्गीभणितिरम्यताम् । कांचिदपूर्वां विच्छित्युक्तिरमणीयतामुल्लासयितुम् । तदेवमचेतनस्यापि चेतनसंभविस्वातन्त्र्यसमर्पणादमुख्यस्य करणादेर्वा कर्तृत्वाध्यारोपणाद्यत्र कारकविपर्यासश्चमत्कारकारी संपद्यते । यथा

याञ्चां दैन्यपरिग्रहप्रणयिनीं नेक्ष्वाकवः शिक्षिताः
सेवासंवलितः कदा रघुकुले मौलौ निबद्धोऽञ्जलिः ।
सर्वं तद्विहितं तथाप्युदधिना नैवोपरोधः कृतः
पाणिः संप्रति मे हठात् किमपरं स्प्रष्टुं धनुर्धावति[1] ॥९७॥

अत्र पाणिना धनुर्ग्रहीतुमिच्छामीति वक्तव्ये पाणेः करणभूतस्य कर्तृत्वाध्यारोपः कामपि कारकवक्रतां प्रतिपद्यते । यथा वा

स्तनद्वन्द्वम्[2] इत्यादौ ॥ ९८ ॥

यथा वा

निष्पर्यायनिवेशपेशलरसैरन्योन्यनिर्भर्त्सिभि-
र्हस्ताग्रैर्युगपन्निपत्य दशभिर्वामैर्धृतं कार्मुकम् ।
सव्यानां पुनरप्रथीयसि विधावस्मिन् गुणारोपणे
मत्सेवाविदुषामहंप्रथमिका काप्यम्बरे वर्तते[3] ॥ ९९ ॥

अत्र पूर्ववदेव कर्तृत्वाध्यारोपनिबन्धनं कारकवक्रत्वम् । यथा वा

बद्धस्पर्द्धं[4] इति ॥ १०० ॥

एवं कारकवक्रतां विचार्य क्रमसमन्वितां संख्यावक्रतां विचारयति, तत्परिच्छेदकत्वात् संख्यायाः—

कुर्वन्ति काव्यवैचित्र्यविवक्षापरतन्त्रिताः ।
यत्र संख्याविपर्यासं तां संख्यावक्रतां विदुः ॥ २९ ॥

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[1] Mahānāṭaka IV. 78. [2] See above p. 34. [3] Bālarāmāyaṇa I. 50.
[4] See above p. 34.

यत्र यस्यां कवयः काव्यवैचित्र्यविवक्षापरतन्त्रिताः स्वकर्म-विचित्रभावाभिधित्सापरवशाः संख्याविपर्यासं वचनविपरिवर्तनं कुर्वन्ति विदधते तां संख्यावक्रतां विदुः तद्वचनवक्रत्वं जानन्ति तद्विदः। तदयमत्रार्थः— यदेकवचने द्विवचने प्रयोक्तव्ये वैचित्र्यार्थं वचनान्तरं यत्र प्रयुज्यते, भिन्नवचनयोर्वा यत्र सामानाधिकरण्यं विधीयते। यथा

कपोले पत्राली करतलनिरोधेन मृदिता
निपीतो निश्वासैरयममृतहृद्योऽधररसः।
मुहुः कण्ठे लग्नस्तरलयति बाष्पः स्तनतटीं
प्रियो मन्युर्जातस्तव निरनुरोधे न तु वयम्[1] ॥ १०१ ॥

अत्र 'न त्वहम्' इति वक्तव्ये, 'न तु वयम्' इत्यनन्तरङ्गत्व-प्रतिपादनार्थं ताटस्थ्यप्रतीतये बहुवचनं प्रयुक्तम्। यथा वा

वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती[2] ॥ १०२ ॥

अत्रापि पूर्ववदेव ताटस्थ्यप्रतीतिः। यथा वा

फुल्लेन्दीवरकाननानि नयने पाणी सरोजाकराः[3] ॥ १०३ ॥

अत्र द्विवचनबहुवचनयोः सामानाधिकरण्यलक्षणः संख्याविपर्यासः सहृदयहृदयहारितामावहति। यथा वा

शास्त्राणि चक्षुर्नवम्[4] इति ॥ १०४ ॥

अत्र पूर्ववदेवैकवचनबहुवचनयोः सामानाधिकरण्यं वैचित्र्यविधायि।

एवं संख्यावक्रतां विचार्य तद्विषयत्वात् पुरुषाणां क्रमसमर्पिता-वसरां पुरुषवक्रतां विचारयति—

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[1] Amaruśataka, 85. [2] Abhijñāna-Śākuntala I. 24. [3] See above p. 34. [4] See above p. 84.

प्रत्यक्ता परभावश्च विपर्यासेन योज्यते ।
यत्र विच्छित्तये सैषा ज्ञेया पुरुषवक्रता ।। ३० ।।

यत्र यस्यां प्रत्यक्ता निजात्मभावः परभावश्च अन्यत्वमुभयमप्येतद्विपर्यासेन योज्यते विपरिवर्तनेन निबध्यते । किमर्थम्—विच्छित्तये वैचित्र्याय । सैषा वर्णितस्वरूपा ज्ञेया ज्ञातव्या पुरुषवक्रता पुरुषवक्रत्वविच्छित्तिः । तदयमत्रार्थः—यदन्यस्मिन्नुत्तमे मध्यमे वा पुरुषे प्रयोक्तव्ये वैचित्र्यायान्यः कदाचित् प्रथमः प्रयुज्यते । तस्माच्च पुरुषैकयोगक्षेमत्वादस्मदादेः प्रातिपदिकमात्रस्य च विपर्यासः पर्यवस्यति । यथा

कौशाम्बीं परिभूय नः कृपणकैर्विद्वेषिभिः स्वीकृतां
जानाम्येव तथा प्रमादपरतां पत्युर्नयद्वेषिणः ।
स्त्रीणां च प्रियविप्रयोगविधुरं चेतः सदैवात्र मे
वक्तुं नोत्सहते मनः परमतो जानातु देवी स्वयम्[1] ।।१०५।।

अत्र 'जानातु देवी स्वयम्' इति युष्मदि मध्यमपुरुषे प्रयोक्तव्ये प्रातिपदिकमात्रप्रयोगेण वक्तुस्तदशक्यानुष्ठानतां मन्यमानस्यौदासीन्यप्रतीतिः । तस्याश्च प्रभुत्वात् स्वातन्त्र्येण हिताहितविचारपूर्वकं स्वयमेव कर्तव्यार्थप्रतिपत्तिः कमपि वाक्यवक्रभावमावहति । यस्मादेतदेवास्य वाक्यस्य जीवितत्वेन परिस्फुरति ।

एवं पुरुषवक्रतां विचार्य पुरुषाश्रयत्वादात्मनेपदपरस्मैपदयोरुचितावसरां वक्रतां विचारयति । धातूनां लक्षणानुसारेण नियतपदाश्रयः प्रयोगः पूर्वाचार्याणाम् 'उपग्रह'-शब्दाभिधेयतया प्रसिद्धः । तस्मात्तदभिधानेनैव व्यवहरति—

पदयोरुभयोरेकमौचित्याद् विनियुज्यते ।
शोभायै यत्र जल्पन्ति तामुपग्रहवक्रताम् ।। ३१ ।।

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[1] Tāpasavatsarāja I. 67.

तामुक्तस्वरूपामुपग्रहवक्रतामुपग्रहवक्रत्वविच्छित्तिं जल्पन्ति कवयः कथयन्ति । कीदृशी—यत्र यस्यां पदयोरुभयोर्मध्यादेकमात्मनेपदं परस्मैपदं वा विनियुज्यते विनिबध्यते नियमेन । कस्मात्कारणात्—औचित्यात् । वर्ण्यमानस्य वस्तुनो यदौचित्यमुचितभावस्तस्मात्, तं समाश्रित्येत्यर्थः । किमर्थम्—शोभायै विच्छित्तये । यथा

तस्यापरेष्वपि मृगेषु शरान्मुमुक्षोः
कर्णान्तमेत्य बिभिदे निबिडोऽपि मुष्टिः ।
त्रासातिमात्रचटुलैः स्मरयत्सु नेत्रैः
प्रौढप्रियानयनविभ्रमचेष्टितानि[1] ॥ १०६ ॥

अत्र राज्ञः सुललितविलासवतीलोचनविलासेषु स्मरणगोचरमवतरत्सु तत्परायत्तचित्तवृत्तेराङ्गिकप्रयत्नपरिस्पन्दविनिवर्तमानो मुष्टिर्बिभिदे भिद्यते स्म । स्वयमेवेति कर्मकर्तृनिबन्धनमात्मनेपदमतीव चमत्कारकारिणीं कामपि वाक्यवक्रतामावहति ।

एवमुपग्रहवक्रतां विचार्य तदनुसंभविनीं प्रत्ययान्तरवक्रतां विचारयति—

विहितः प्रत्ययादन्यः प्रत्ययः कमनीयताम् ।
यत्र कामपि पुष्णाति सान्या प्रत्ययवक्रता ॥ ३२ ॥

सान्या प्रत्ययवक्रता सा समाम्नातरूपादन्यापरा काचित् प्रत्ययवक्रत्वविच्छित्तिः । अस्तीति संबन्धः । यत्र यस्यां प्रत्ययः कामप्यपूर्वां कमनीयतां रम्यतां पुष्णाति पुष्यति । कीदृशः—प्रत्ययात् तिङादेर्विहितः पदत्वेन विनिर्मितोऽन्यः कश्चिदिति । यथा

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[1] Raghuvaṁśa IX. 58.

लीनं वस्तुनि येन सूक्ष्मसुभगं तत्त्वं गिरा कृष्यते
निर्मातुं प्रभवेन्मनोहरमिदं वाचैव यो वा बहिः ।
वन्दे द्वावपि तावहं कविवरौ वन्देतरां तं पुन-
र्यो विज्ञातपरिश्रमोऽयमनयोर्भारावतारक्षमः ।। १०७।।

'वन्देतराम्' इत्यत्र कापि प्रत्ययवक्रता कवेश्चेतसि परिस्फुरति । ततएव 'पुनः'-शब्दः पूर्वस्माद्विशेषाभिधायित्वेन प्रयुक्तः ।

एवं नामाख्यातस्वरूपयोः पदयोः प्रत्येकं प्रकृत्याद्यवयवविभाग-द्वारेण यथासंभवं वक्रभावं[1] विचार्येदानीमुपसर्गनिपातयोरव्युत्पन्न-त्वादसंभवद्विभक्तिकत्वाच्च निरस्तावयवत्वे सत्यविभक्तयोः साक-ल्येन वक्रतां विचारयति—

रसादिद्योतनं यस्यामुपसर्गनिपातयोः ।
वाक्यैकजीवितत्वेन सापरा पदवक्रता ।। ३३ ।।

सापरा पदवक्रता—सा समर्पितस्वरूपापरा पूर्वोक्तव्यतिरिक्ता पदवक्रत्वविच्छित्तिः । अस्तीति संबन्धः । कीदृशी—यस्यां वक्रतायामुपसर्गनिपातयोर्वैयाकरणप्रसिद्धाभिधानयोः रसादिद्योतनं शृङ्गारप्रभृतिप्रकाशनम् । कथम्—वाक्यैकजीवितत्वेन । वाक्यस्य श्लोकादेरेकजीवितं वाक्यैकजीवितं तस्य भावस्तत्त्वं तेन । तदिद-मुक्तं भवति—यद्वाक्यस्यैकस्फुरितभावेन परिस्फुरति यो रसादि-स्तत्प्रकाशनेनेत्यर्थः । यथा

वैदेही तु कथं भविष्यति हहा हा देवि धीरा भव[2] ।। १०८ ।।

अत्र रघुपतेस्तत्कालज्वलितोद्दीपनविभावसंपत्समुल्लासितः संभ्रमो निश्चितजनितजानकीविपत्तिसंभावनस्तत्परित्राणकरणोत्साहकार-णतां प्रतिपद्यमानस्तदेकाग्रतोल्लिखितसाक्षात्कारस्तदाकारतया

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[1] वक्रत्वं. [2] See above p. 84.

विस्मृतविप्रकर्षः प्रत्यग्ररसपरिस्पन्दसुन्दरो निपातपरंपराप्रतिपाद्यमानवृत्तिर्वाक्यैकजीवितत्वेन प्रतिभासमानः कामपि वाक्यवक्रतां समुन्मीलयति । तु-शब्दस्य च वक्रभावः पूर्वमेव व्याख्यातः । यथा वा

अयमेकपदे तया वियोगः
प्रियया चोपनतः सुदुःसहो मे ।
नववारिधरोदयादहोभि-
र्भवितव्यं च निरातपत्वरम्यैः[1] ॥ १०९ ॥

अत्र द्वयोः परस्परं सुदुःसहत्वोद्दीपनसामर्थ्यसमेतयोः प्रियाविरह-वर्षाकालयोस्तुल्यकालत्वप्रतिपादनपरं 'च'-शब्दद्वितयं समसमय-समुल्लसितवह्निदाहदक्षदक्षिणवातव्यजनसमानतां समर्थयत् कामपि वाक्यवक्रतां समुद्दीपयति । 'सु'-'दुः'-शब्दाभ्यां च प्रियाविरह-स्याशक्यप्रतीकारता प्रतीयते । यथा च

मुहुरङ्गुलिसंवृताधरोष्ठं
प्रतिषेधाक्षरविक्लवाभिरामम् ।
मुखमंसविवर्ति पक्ष्मलाक्ष्याः
कथमप्युन्नमितं न चुम्बितं तु[2] ॥ ११० ॥

अत्र नायकस्य प्रथमाभिलाषविवशवृत्तेरनुभवस्मृतिसमुल्लिखित-तत्कालसमुचिततद्वदनेन्दुसौन्दर्यस्य पूर्वमपरिचुम्बन[3]स्खलितसमुद्दी-पितपश्चात्तापदशावेश[4]द्योतनपरः 'तु'-शब्दः कामपि वाक्यवक्रता-मुत्तेजयति ।

एतदुत्तरत्र प्रत्ययवक्रत्वमेवंविधप्रत्ययान्तरवक्रभावान्तर्भूतत्वात् पृथक्त्वेन नोक्तमिति स्वयमेवोत्प्रेक्षणीयम् । यथा

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[1] Vikramorvaśīya IV. 3. [2] Abhijñāna-Śākuntala III. 78. [3] पूर्व-परिचुम्बन°. [4] °पश्चात्तापवशावेश°.

येन श्यामं वपुरतितरां कान्तिमापत्स्यते ते
बर्हेणेव स्फुरितरुचिना गोपवेषस्य विष्णोः[1] ॥ १११ ॥

अत्र 'अतितराम्' इत्यतीव चमत्कारकारि । एवमन्येषामपि सजातीयलक्षणद्वारेण लक्षणनिष्पत्तिः स्वयमनुसर्तव्या । तदेवमियमनेकाकारा वक्रत्वविच्छित्तिश्चतुर्विधपदविषया वाक्यैकदेशजीवितत्वेनापि परिस्फुरन्ती सकलवाक्यवैचित्र्यनिबन्धनतामुपयाति ।

वक्रतायाः प्रकाराणामेकोऽपि कविकर्मणः ।
तद्विदाह्लादकारित्वहेतुतां प्रतिपद्यते ॥ ११२ ॥

इत्यन्तरश्लोकः ।

यद्येवमेकस्यापि वक्रताप्रकारस्य यदेवंविधो महिमा, तदेते बहवः संपतिताः सन्तः किं संपादयन्तीत्याह—

परस्परस्य शोभायै बहवः पतिताः क्वचित् ।
प्रकारा जनयन्त्येतां चित्रच्छायामनोहराम् ॥ ३४ ॥

क्वचिदेकस्मिन् पदमात्रे वाक्ये वा वक्रताप्रकारा वक्रत्वप्रभेदा बहवः प्रभूताः पतिताः[2] कविप्रतिभामाहात्म्यसमुल्लसिताः । किमर्थम्—परस्परस्य शोभायै, अन्योन्यस्य विच्छित्तये । एतामेव चित्रच्छायामनोहरामनेकाकारकान्तिरमणीयां वक्रतां जनयन्त्युत्पादयन्ति । यथा

तरन्तीव[3] इति ॥ ११३ ॥

अत्र क्रियापदानां त्रयाणामपि प्रत्येकं त्रिप्रकारं वैचित्र्यं परिस्फुरति—क्रियावैचित्र्यं कारकवैचित्र्यं कालवैचित्र्यं च । प्रथिमस्तन-जघन-तरुणिम्नां त्रयाणामपि वृत्तिवैचित्र्यम् । लावण्यजलधि-प्रागल्भ्य-सरलता-परिचय-शब्दानामुपचारवैचित्र्यम् ।

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[1] Meghadūta, 15. [2] पतिताः omitted. [3] See above p. 111.

तदेवमेते बहवो वक्रताप्रकारा एकस्मिन् पदे वाक्ये वा संपतिताश्चित्रच्छायामनोहरामेतामेव चेतनचमत्कारकारिणीं वाक्यवक्रतामावहन्ति ।

एवं नामाख्यातोपसर्गनिपातलक्षणस्य चतुर्विधस्यापि पदस्य यथासंभवं वक्रताप्रकारान् विचार्येदानीं प्रकरणमुपसंहृत्यान्यदवतारयति—

वाग्वल्ल्याः पदपल्लवास्पदतया या वक्रतोद्भासिनी
विच्छित्तिः सरसत्वसंपदुचिता काप्युज्ज्वला जृम्भते ।
तामालोच्य विदग्धषट्पदगणैर्वाक्यप्रसूनाश्रयं
स्फारामोदमनोहरं मधु नवोत्कण्ठाकुलं पीयताम् ॥३५॥

वागेव वल्ली वाणीलता तस्याः काप्यलौकिकी विच्छित्तिर्जृम्भते शोभा समल्लसति। कथम्—पदपल्लवास्पदतया। पदान्येव पल्लवानि सुप्तिङन्तान्येव पत्राणि तदास्पदतया तदाश्रयत्वेन । कीदृशी विच्छित्तिः—सरसत्वसंपदुचिता, रसवत्त्वातिशयोपपन्ना । किंविशिष्टा च—वक्रतया वक्रभावेनोद्भासते भ्राजते या सा तथोक्ता । कीदृशी—उज्ज्वला, छायातिशयरमणीया । तामेवंविधामालोच्य विचार्य विदग्धषट्पदगणैर्विबुधषट्चरणचक्रैर्मधु पीयतां मकरन्द आस्वाद्यताम् । कीदृशम्—वाक्यप्रसूनाश्रयम् । वाक्यान्येव पदसमुदायरूपाणि प्रसूनानि पुष्पाण्याश्रयः स्थानं यस्य तत्तथोक्तम् । अन्यच्च कीदृशम्—स्फारामोदमनोहरम् । स्फारः स्फीतो योऽसावामोदस्तद्धर्मविशेषस्तेन मनोहरं हृदयहारि । कथमास्वाद्यताम्—नवोत्कण्ठाकुलं नूतनोत्कलिकाव्यग्रम् । मधुकरसमूहाः खलु वल्ल्याः प्रथमोल्लसितपल्लवोल्लेखमालोच्य प्रतीतचेतसः समनन्तरोद्भिन्नवस्तु[1]सुकुमारकुसुममकरन्दपानमहोत्सव-

[1] वस्तु omitted.

मनुभवन्ति । तद्वदेव सहृदयाः पदास्पदं कामपि वक्रताविच्छित्तिमालोच्य नवोत्कलिकाकलितचेतसो वाक्याश्रयं किमपि वक्रताजीवितसर्वस्वं विचारयन्त्विति तात्पर्यार्थः । अत्रैकत्र सरसत्वं स्वसमयसंभवि रसार्द्रत्वम्[1], अन्यत्र शृङ्गारादिव्यञ्जकत्वम् । वक्रतैकत्र बालेन्दुसुन्दरसंस्थानयुक्तत्वम्, इतरत्र रूढ्यादि[2]वैचित्र्यम् । विच्छित्तिरेकत्र सुविभक्तपत्रत्वम्, अन्यत्र कविकौशलकमनीयता । उज्ज्वलत्वमेकत्र पर्णच्छायातिशय[3]युक्तत्वम् अपरत्र संनिवेशसौन्दर्यसमुदयः । आमोदः पुष्पेषु सौरभम्, वाक्येषु तद्विदाह्लादकारिता । मधु कुसुमेषु मकरन्दः, वाक्येषु सकलकाव्यकारणकलाप[4]संपत्समुदय इति ।

इति श्रीराजानककुन्तकविरचिते वक्रोक्तिजीविते काव्यालङ्कारे द्वितीय उन्मेषः ।

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1 रसाढ्यत्वम्. 2 इतरत्रोक्त्यादि°. 3 °तिशय omitted. 4 °कलाप omitted,

तृतीयोन्मेषः

एवं पूर्वस्मिन् प्रकरणे वाक्यावयवानां पदानां यथासंभव वक्रभावं विचारयन् वाचकवक्रताविच्छित्तिप्रकाराणां दिक्प्रदर्शनं विहितवान् । इदानीं वाक्यवक्रतावैचित्र्यमासूत्रयितुं वाच्यस्य वर्णनीयतया प्रस्तावाधिकृतस्य वस्तुनो वक्रतास्वरूपं निरूपयति, पदार्थाविबोधपूर्वकत्वाद् वाक्यार्थावसितेः—

उदारस्वपरिस्पन्दसुन्दरत्वेन वर्णनम् ।
वस्तुनो वक्रशब्दैकगोचरत्वेन वक्रता ।। १ ।।

वस्तुनो वर्णनीयतया प्रस्तावितस्य पदार्थस्य, यदेवंविधत्वेन वर्णनं सा तस्य वक्रता वक्रत्वविच्छित्तिः । किंविधत्वेनेत्याह— उदारस्वपरिस्पन्दसुन्दरत्वेन । उदारः सोत्कर्षः सर्वातिशायी यः स्वपरिस्पन्दः स्वभावमहिमा तस्य सुन्दरत्वं सौकुमार्यातिशयस्तेन, अत्यन्तरमणीयस्वाभाविकधर्मयुक्तत्वेन । वर्णनं प्रतिपादनम् । कथम्—वक्रशब्दैकगोचरत्वेन । वक्रो योऽसौ नानाविधवक्रता-विशिष्टः शब्दः कश्चिदेव वाचकविशेषो विवक्षितार्थसमर्पण[1]समर्थस्तस्यैवैकस्य केवलस्य गोचरत्वेन प्रतिपाद्यतया विषयत्वेन । वाच्यत्वेनेति नोक्तम्, व्यङ्ग्यत्वेनापि प्रतिपादनसंभवात् । तदिदमुक्तं भवति—यदेवंविधे भावस्वभावसौकुमार्यवर्णनप्रस्तावे भूयसां न वाच्यालंकाराणामुपमादीनामुपयोगयोग्यता संभवति, स्वभाव-सौकुमार्यातिशयम्लानताप्रसङ्गात् ।

ननु च सैषा सहृदयाह्लादकारिणी स्वभावोक्तिरलंकारतया समाम्नाता, तस्मात् किं तद्दूषणदुर्व्यसनप्रयासेन? यतस्तेषां

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[1] समर्पण omitted.

सामान्यवस्तुधर्ममात्रमलंकार्यम्, सातिशयस्वभावसौन्दर्यपरिपोषणमलंकारः प्रतिभासते । तेन स्वभावोक्तेरलंकारत्वमेव युक्तियुक्तमिति ये मन्यन्ते तान् प्रति समाधीयते—तदेत[1]न्नातिचतुरस्रम् । यस्मादगतिकगतिन्यायेन काव्यकरणं न यथाकथंचिदनुष्ठेयतामर्हति, तद्विदाह्लादकारिकाव्यलक्षणप्रस्तावात् । किंच—अनुत्कृष्टधर्मयुक्तस्य वर्णनीयस्यालंकरणमप्यसमुचितभित्तिभागोल्लिखितालेख्यवन्न शोभातिशयकारितामावहति । यस्मादत्यन्तरमणीयस्वाभाविकधर्मयुक्तं वर्णनीयवस्तु परिग्रहणीयम्। तथाविधस्य तस्य यथायोगमौचित्यानुसारेण रूपकाद्यलंकारयोजनया भवितव्यम् । एतावांस्तु विशेषो यत् स्वाभाविकसौकुमार्यप्राधान्येन[2] विवक्षितस्य न भूयसा रूपकाद्यलंकार उपकाराय कल्पते[3], वस्तुस्वभावसौकुमार्यस्य रसादिपरिपोषणस्य वा समाच्छादनप्रसङ्गात् । तथा चैतस्मिन् विषये सर्वाकारमलंकार्यं विलासवतीव स्नानसमय[4]-विरहव्रतपरिग्रह-सुरतावसानादौ नात्यन्तमलंकरणसहतां प्रतिपद्यते, स्वाभाविकसौकुमार्यस्यैव रसिकहृदयाह्लादकारित्वात् । यथा

तां प्राङ्मुखीं तत्र निवेश्य तन्वीं
क्षणं व्यलम्बन्त पुरो निषण्णाः ।
भूतार्थशोभाह्रियमाणनेत्राः
प्रसाधने संनिहितेऽपि नार्यः[5] ॥ १ ॥

अत्र तथाविधस्वाभाविकसौकुमार्यमनोहरः शोभातिशयः कवेः प्रतिपादयितुमभिप्रेतः । अस्या अलंकरणकलापकलनं सहजच्छायातिरोधानशङ्कास्पदत्वेन संभावितम् । यस्मात् स्वाभाविकसौकुमार्य-

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[1] यदेत°. [2] स्वाभाविकसौन्दर्यप्राधान्येन. [3] कल्प्यते. [4] विलासवतीव पुनरपि स्नानसमय°. [5] Kumārasambhava VII. 13.

प्राधान्येन वर्ण्यमानस्योदारस्वपरिस्पन्दमहिम्नः सहजच्छायातिरोधानविधायि प्रतीत्यन्तरापेक्षमलंकरणकल्पनं नोपकारितां प्रतिपद्यते । विशेषतस्तु—रसपरिपोषपेशलायाः प्रतीतेर्विभावानुभावव्यभिचार्यौचित्यव्यतिरेकेण प्रकारान्तरेण प्रतिपत्तिः प्रस्तुतशोभापरिहारकारितामावहति । तथा च प्रथमतरतरुणीतारुण्यावतारप्रभृतयः पदार्थाः सुकुमारवसन्तादिसमयसमुन्मेषपरिपोषपरिसमाप्तिप्रभृतयश्च स्वप्रतिपादकवाक्यवक्रताव्यतिरेकेण भूयसा न कस्यचिदलंकरणान्तरस्य कविभिरलंकरणीयतामुपनीयमानाः परिदृश्यन्ते । यथा

स्मितं किंचिन्मुग्धं तरलमधुरो दृष्टिविभवः
परिस्पन्दो वाचामभिनवविलासोक्तिसरसः ।
गतानामारम्भः किसलयितलीलापरिमलः
स्पृशन्त्यास्तारुण्यं किमिव हि न रम्यं मृगदृशः* ॥ २ ॥

यथा वा

अव्युत्पन्नमनोभवा मधुरिमस्पर्शोल्लसन्मानसा
भिन्नान्तःकरणं दृशौ मुकुलयन्त्याघ्रातभूतोद्भ्रमाः ।
रागेच्छां न समापयन्ति मनसः खेदं विनैवालसा
वृत्तान्तं न विदन्ति यान्ति च वशं कन्या[1] मनोजन्मनः ॥ ३ ॥

यथा च

दोर्मूलावधि[2] इति ॥ ४ ॥

यथा वा

गर्भग्रन्थिषु वीरुधां सुमनसो मध्येऽङ्कुरं पल्लवा
वाञ्छामात्रपरिग्रहः पिकवधूकण्ठोदरे पञ्चमः ।

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* Cited in *Dhvanyāloka*, Dharwar edn, p. 264. [1] कान्या. [2] See above p. 69.

किं च त्रीणि जगन्ति जिष्णु दिवसैर्द्वित्रैर्मनोजन्मनो
देवस्यापि चिरोज्झितं यदि भवेदभ्यासवश्यं धनुः[1] ॥ ५ ॥

यथा वा

हंसानां निनदेषु[2] इति ॥ ६ ॥

यथा च

सज्जेहि सुरहिमासो ण दाव अप्पेइ जुअइजणलक्खसहे ।
अहिणअसहआरमुहे णवपल्लवपत्तले अणंगस्स सरे[3] ॥ ७ ॥

सज्जयति सुरभिमासो न तावदर्पयति युवतिजनलक्ष्यसहान् ।
अभिनवसहकारमुखान् नवपल्लवपत्रलाननङ्गस्य शरान् ॥
इति छाया ।

एवंविधविषये स्वाभाविकसौकुमार्यप्राधान्येन वर्ण्यमानस्य वस्तुनस्तदाच्छादनभयादेव न भूयसा तत्कविभिरलंकरणमुपनिबध्यते । यदि वा कदाचिदुपनिबध्यते तत्तदेव स्वाभाविकं सौकुमार्यं सुतरां समुन्मीलयितुम्, न पुनरलंकारवैचित्र्योपपत्तये । यथा

धौताञ्जने च नयने स्फटिकाच्छकान्ति-
र्गण्डस्थली विगतकृत्रिमरागमोष्ठम् ।
अङ्गानि दन्तिशिशुदन्तविनिर्मलानि
किं यन्न सुन्दरमभूत्तरुणीजनस्य ॥ ८ ॥

अत्र "दन्तिशिशुदन्तविनिर्मलानि" इत्युपमया स्वाभाविकमेव सौन्दर्यमुन्मीलितम् । यथा वा

अकठोरवारणवधूदन्ताङ्कुरस्पर्धिनः[4] इति ॥ ९ ॥

एतदेवातीव युक्तियुक्तम् । यस्मान्महाकवीनां प्रस्तुतौचित्यानुरोधेन कदाचित् स्वाभाविकमेव सौन्दर्यमैकराज्येन विजृम्भयितु-

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[1] विद्धशालभञ्जिका i. 13. [2] See above p. 39. [3] The verse is quoted in ध्वन्यालोक p. 88. [4] The verse is already quoted at p. 40.

मभिप्रेतं भवति, कदाचिद् विविधरचनावैचित्र्ययुक्तमिति । अत्र पूर्वस्मिन् पक्षे, रूपकादेरलंकरणकलापस्य नात्यादृतत्वम्[1] । अपरस्मिन् पुनः स एव सुतरां समुज्जृम्भते । तस्मादनेन न्यायेन सर्वातिशायिनः स्वाभाविकसौन्दर्यलक्षणस्य पदार्थपरिस्पन्दस्यालंकार्यत्वमेव युक्तियुक्ततामालम्बते, न पुनरलंकरणत्वम् । सातिशयत्वशून्यधर्मयुक्तस्य वस्तुनो विभूषितस्यापि पिशाचादेरिव तद्विदाह्लादकारित्वविरहादनुपादेयत्वमेवेत्यलमतिप्रसङ्गेन । यदि वा प्रस्तुतौचित्यमाहात्म्यान्मुख्यतया भावस्वभावः सातिशयत्वेन वर्ण्यमानः स्वमहिम्ना भूषणान्तरासहिष्णुः स्वयमेव शोभातिशयशालित्वादलंकार्योऽप्यलंकरणमित्यभिधीयते तदयमास्माकीन एव पक्षः । तदतिरिक्तवृत्तेरलंकारान्तरस्य तिरस्कारतात्पर्येणाभिधानान्नात्र वयं विवदामहे ।

एवमेषैव वर्ण्यमानस्य वस्तुनो वक्रतेत्युतान्या काचिदस्तीत्याह—

अपरा सहजाहार्यकविकौशलशालिनी ।
निर्मितिर्नूतनोल्लेखलोकातिक्रान्तगोचरा ॥ २ ॥

अपरा द्वितीया वर्ण्यमानवृत्तेः पदार्थस्य निर्मितिः सृष्टिः । वक्रतेति संबन्धः । कीदृशी—सहजाहार्यकविकौशलशालिनी । सहजं स्वाभाविकमाहार्यं शिक्षाभ्याससमुल्लासितं च शक्तिव्युत्पत्तिपरिपाकप्रौढं यत् कविकौशलं निर्मातृनैपुणं तेन शालते श्लाघ्यते या सा तथोक्ता । अन्यच्च कीदृशी—नूतनोल्लेखलोकातिक्रान्तगोचरा । नूतनस्तत्प्रथमो योऽसावुल्लिख्यत इत्युल्लेखस्तत्कालमुल्लिख्यमानातिशयः,[2] तेन लोकातिक्रान्तः प्रसिद्धव्यापारातीतः कोऽपि सर्वातिशायी गोचरो विषयो यस्याः सा तथोक्तेति विग्रहः । निर्मिति[3]स्तेन रूपेण विहितिरित्यर्थः । तदिदमत्र तात्पर्यम्—

[1] न तादृक् तत्त्वम् । [2] °स्तत्कालसमुल्लिख्यमानोऽतिशयः. [3] तस्मान्निर्मिति°.

यन्न वर्ण्यमानस्वरूपाः पदार्थाः कविभिरभूताः सन्तः क्रियन्ते, केवलं सत्तामात्रेणैव[1] परिस्फुरतां तेषां[2] तथाविधः कोऽप्यतिशयः पुनराधीयते, येन कामपि सहृदयहृदयहारिणीं रमणीयतामधिरोप्यन्ते। तदिदमुक्तम्

लीनं वस्तुनि† ॥ १० ॥

इत्यादि। तदेवं सत्तामात्रेणैव परिस्फुरतः पदार्थस्य कोऽप्यलौकिकः शोभातिशयविधायी विच्छित्तिविशेषोऽभिधीयते, येन नूतनच्छायामनोहारिणा वास्तवस्थितितिरोधानप्रवणेन निजावभासोद्भासितस्वरूपेण[3] तत्कालोल्लिखित इव वर्णनीयपदार्थपरिस्पन्दमहिमा प्रतिभासते, येन विधातृव्यपदेशपात्रतां प्रतिपद्यन्ते कवयः। तदिदमुक्तम्

अपारे काव्यसंसारे कविरेव प्रजापतिः।
यथास्मै रोचते विश्वं तथेदं परिवर्तते‡ ॥ ११ ॥

सैषा सहजाहार्यभेदभिन्ना वर्णनीयस्य वस्तुनो द्विप्रकारा वक्रता। तदेवमाहार्या येयं सा प्रस्तुतविच्छित्तिविधाप्यलंकारव्यतिरेकेण नान्या काचिदुपपद्यते। तस्माद् बहुविधतत्प्रकारप्रभेद[4]द्वारेणात्यन्तविततव्यवहाराः परि[5]दृश्यन्ते। यथा

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तद्युतिः
शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः।
वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः* ॥ १२ ॥

अत्र कान्तायाः किमपि[6] कान्तिमत्त्वमसमविलास[7]संपदां पदं च

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[1] सत्तामात्रेण. [2] चैषां. † See above p. 119. [3] °भासितत्स्वरूपेण. ‡ Cited in ध्वन्यालोक p. 250. [4] °तत्प्रकारभेद°. [5] °व्यवहाराः पदार्थाः परि°. * विक्रमोर्वशीय i. 8. [6] किमपि omitted. [7] °मत्त्वमसीमविला°.

रसवत्त्वमसामान्यसौष्ठवं च सौकुमार्यं प्रतिपादयितुं प्रत्येकं तत्परिस्पन्दप्राधान्यसमुचितसंभावनानुमानमाहात्म्यात् पृथक् पृथगपूर्वमेव निर्माणमुत्प्रेक्षितम् । तथा च कारणत्रितयस्याप्येतस्य सर्वेषां विशेषणानां स्वयम् इति संबध्यमानमेतदेव सुतरां समुद्दीपयति । यः किल स्वयमेव कान्तद्युतिस्तस्य सौजन्यसमुचितादरोचकित्वात् कान्तिमत्कार्यकरणकौशलमेवोपपन्नम् । यश्च स्वयमेव शृङ्गारैकरसस्तस्य रसिकत्वादेव रसवद्वस्तुविधानवैदग्ध्यमौचित्यं भजते । यश्च स्वयमेव पुष्पाकरस्तस्याभिजात्यादेव तथाविधः सुकुमार एव सर्गः समुचितः । तथा चोत्तरार्धे व्यतिरेकमुखेन त्रयस्याप्येतस्य कान्तिमत्त्वादेर्विशेषणैरन्यथानुपपत्तिरुपपादिता । यस्माद् वेदाभ्यासजडत्वात् कान्तिमद्वस्तुविधानानभिज्ञत्वम्, विषय-[1] व्यावृत्तकौतुकत्वाद् रसवत्पदार्थे विहितवैमुख्यम्, पुराणत्वात् सौकुमार्यसरसभावविरचनवैरस्यं प्रजापतेः प्रतीयते। तदेवमुत्प्रेक्षालक्षणोऽयमलंकारः कविना वर्णनीयस्य वस्तुनः[2] कमप्यलौकिकोल्लेखविल[3]क्षणमतिशयमाधातुं निबद्धः। स च स्वभावसौन्दर्यमहिम्ना स्वयमेव तत्सहायसंपदा महार्घमहनीयता[4]मीहमानः सन्देहसंसर्गमङ्गीकरोतीति तेनोपबृंहितः । तस्माल्लोकोत्तरनिर्मातृनिर्मितत्वं[5] नाम नूतनः कोऽप्यतिशयः पदार्थस्य वर्ण्यमानवृत्तेर्नायिकास्वरूपसौन्दर्यलक्षणस्यात्र निर्मितः कविना, येन तदेव तत्प्रथममुत्पादितमिव प्रतिभाति ।

यत्राप्युत्पाद्यं वस्तु प्रबन्धार्थवदपूर्वतया वाक्यार्थस्तत्कालमुल्लिख्यते कविभिः, तस्मिन् स्वसत्तासमन्वयेन स्वयमेव परिस्फुरतां पदार्थानां तथाविधपरस्परान्वयलक्षणसंबन्धोपनिबन्धनं नाम

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[1] विषय omitted. [2] वर्णनीयवस्तुनः. [3] °लौकिकलेखविल°. [4] °संपदा सह अर्थमहनीयता°. [5] °निमित्तत्वं.

नवीनमतिशयमात्रमेव निर्मितिविषयतां नीयते, न पुनः स्वरूपम् । यथा

कस्त्वं भो दिवि मालिकोऽहमिह किं पुष्पार्थमभ्यागतः
किं तेनास्तु महान्[1] क्रयो यदि महच्चित्रं तदाकर्ण्यताम् ।
संग्रामेष्वलभाभिधाननृपतौ दिव्याङ्गनाभिः स्रजः
प्रोज्झन्तीभिरविद्यमानकुसुमं यस्मात्कृतं नन्दनम् ॥ १३ ॥

तदेवंविधे विषये वर्णनीयवस्तुविशिष्टातिशयविधायी विभूषणविन्यासो विधेयतां प्रतिपद्यते । तथा च—प्रकृतमिदमुदाहरणमलंकरणकल्पनं विना सम्यङ् न कथंचिदपि वाक्यार्थसङ्गतिं भजते । यस्मात् प्रत्यक्षादिप्रमाणोपपत्तिनिश्चयाभावात् स्वाभाविकं वस्तु धर्मितया व्यवस्थापनं न सहते, तस्माद्विदग्धकविप्रतिभोल्लिखितालंकरणगोचरत्वेनैव सहृदयहृदयाह्लादमादधाति । तथा च, दुःसहसमरसमयसमुचितशौर्यातिशयश्लाघया प्रस्तुतनरनाथविषये वल्लभलाभरभसोल्लसितसुरसुन्दरीसमूहसमर्प्यमाण-[2]मन्दारादिकुसुमदामसहस्रसंभावनानुमाननन्दनोद्यानपादपप्रसूनसमृद्धिप्रध्वंसभावसिद्धिः समुत्प्रेक्षिता । यस्मादुत्प्रेक्षाविषयं वस्तु कवयस्तदिवेति तदेवेति वा द्विविधमुपनिबध्नन्तीत्येत(त्त)ल्लक्षणावसर एव विचारयिष्यामः । तदेवमियमुत्प्रेक्षा पूर्वार्धविहिताप्रस्तुतप्रशंसोपनिबन्धबन्धुरा प्रकृतपार्थिवप्रतापातिशयपरिपोषप्रवणतया सुतरां समुद्भासमाना तद्विदावर्जनं जनयतीति[3] सातिशयत्वम् ।

उत्प्रेक्षातिशयान्विता[4] ॥ १४ ॥

इत्येतस्याः,[5] स्वलक्षणानुप्रवेश इत्यतिशयोक्तेश्च

कोऽलंकारोऽनया विना[6] ॥ १५ ॥

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[1] किं ते सूनमह. [2] °समूहसंगृह्यमाण°. [3] जनयति. [4] Bhāmaha II. 91.
[5] इत्यस्याः. [6] Bhāmaha II. 85.

इति सकलालंकरणानुग्राहकत्वम् । तस्मात् पृथगतिशयोक्तिरेवेयं मुख्यतयेत्युच्यमानेऽपि न किंचिदतिरिच्यते । कविप्रतिभोत्प्रेक्षितत्वेन चात्यन्तमसंभाव्यमप्युपनिबध्यमानमनयैव युक्त्या समञ्जसतां गाहते, न पुनः स्वातन्त्र्येण । यद्वा कारणतो लोकातिक्रान्तगोचरत्वेन वचसः सैवेयमित्यस्तु, तथापि प्रस्तुतातिशयविधानव्यतिरेकेण न किंचिदपूर्वमत्रास्ति ।

तदेवमभिधानस्य पूर्वमभिधेयस्य चेह वक्रतामभिधायेदानीं वाक्यस्य वक्रत्वमभिधातुमुपक्रमते—

मार्गस्थवक्रशब्दार्थगुणालंकारसंपदः ।
अन्यद्वाक्यस्य वक्रत्वं तथाभिहितिजीवितम् ।। ३ ।।

मनोज्ञफलकोल्लेखवर्णच्छायाश्रियः पृथक् ।
चित्रस्येव मनोहारि कर्तुः किमपि कौशलम् ।। ४ ।।

अन्यद्वाक्यस्य वक्रत्वम्—वाक्यस्य परस्परान्वितवृत्तेः पदसमुदायस्यान्यदपूर्वं व्यतिरिक्तमेव वक्रत्वं वक्रभावः । भवतीति संबन्धः, क्रियान्तराभावात् । कुतः—मार्गस्थवक्रशब्दार्थगुणालंकारसंपदः । मार्गाः सुकुमारादयस्तत्रस्थाः केचिदेव वक्राः प्रसिद्धव्यवहारव्यतिरेकिणो ये शब्दार्थगुणालंकारास्तेषां संपत् काप्युपशोभा तस्याः पृथग्भूतं किमपि वक्रत्वान्तरमेव । कीदृशम्—तथाभिहितिजीवितम् । तथा तेन प्रकारेण केनाप्यव्यपदेश्येन याभिहितिः काप्यपूर्वैवाभिधा सैव जीवितं सर्वस्वं यस्य तत्तथोक्तम् । किंस्वरूपमित्याह—कर्तुः किमपि कौशलम् । कर्तुर्विधातुः[1] किमप्यलौकिकं यत्कौशलं नैपुणं तदेव वाक्यस्य वक्रत्वमित्यर्थः । कथंचिद् चित्रस्येव, आलेख्यस्य यथा, मनोहारि हृदयरञ्जकं प्रकृतोपकरणव्यतिरेकि कर्तुरेव कौशलं किमपि

[1] कर्तुर्निर्मातुः.

पृथग्भूतं व्यतिरिक्तम् । कुत इत्याह—मनोज्ञफलकोल्लेखवर्णच्छायाश्रियः । मनोज्ञाः काश्चिदेव हृदयहारिण्यो याः फलकोल्लेखवर्णच्छायास्तासां श्रीरुपशोभा तस्याः । पृथग्रूपं किमपि तत्त्वान्तरमेवेत्यर्थः । फलकमालेख्याधारभूता भित्तिः, उल्लेखश्चित्रसूत्रप्रमाणोपपन्नं रेखाविन्यसनमात्रम्, वर्णा रञ्जकद्रव्यविशेषाः, छाया कान्तिः । तदिदमत्र तात्पर्यम्—यथा चित्रस्य किमपि फलकाद्युपकरणकलापव्यतिरेकि सकलप्रकृतपदार्थजीवितायमानं चित्रकरकौशलं पृथक्त्वेन मुख्यतयोद्भासते, तथैव वाक्यस्य मार्गादिप्रकृतपदार्थसार्थव्यतिरेकि कविकौशललक्षणं किमपि सहृदय[1]हृदयसंवेद्यं सकलप्रस्तुतपदार्थस्फुरितभूतं वक्रत्वमुज्जृम्भते ।

तथा च, भावस्वभावसौकुमार्यवर्णने शृङ्गारादिरसस्वरूपसमुन्मीलने वा विविधविभूषणविन्यासविच्छित्तिविरचने च यः[2] परः परिपोषातिशयस्तद्विदाह्लादकारितायाः कारणम् । पदवाक्यैकदेशवृत्तिर्वा यः कश्चिद्वक्रताप्रकारस्तस्य कविकौशलमेव निबन्धनतया व्यवतिष्ठते । यस्मादाकल्पानामेव[3] तावन्मात्रस्वरूपनियतनिष्ठतया व्यवस्थितानां रसस्वभावा[4]लंकरणवक्रताप्रकाराणां नवनवोल्लेखविलक्षणं चेतनचमत्कारकारि किमपि स्वरूपान्तरमेतस्मादेव समुज्जृम्भते । येनेदम[5]भिधीयते—

आसंसारं कइपुंगवेहिं पडिदिअहगहिअसारो वि ।
अज्जवि अभिन्नमुद्दो व्व जअइ वाआं परिप्फंदो* ॥ १६ ॥

आसंसारं कविपुङ्गवैः प्रतिदिवसगृहीतसारोऽपि ।
अद्याप्यभिन्नमुद्र इव जयति वाचां परिस्पन्दः ॥ इति छाया ।

अत्र सर्गारम्भात् प्रभृति कविप्रधानैः प्रातिस्विकप्रतिभापरि-

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[1] सहृदयसंवेद्यं. [2] यः omitted. [3] °दाकल्पमेवेषां. [4] स्वभावा°. [5] तेनेदम°.
* Gauḍavaho 87.

स्पन्दमाहात्म्यात् प्रतिदिवसगृहीतसर्वस्वोऽप्यद्यापि नवनवप्रतिभासानन्त्यविजृम्भणादनुद्घाटितप्राय इव यो वाक्यपरिस्पन्दः स जयति सर्वोत्कर्षेण वर्तते इत्येवमस्मिन् सुसङ्गतेऽपि वाक्यार्थे कविकौशलस्य विलसितं किमप्यलौकिकमेव परिस्फुरति। यस्मात् स्वाभिमानध्वनिप्राधान्येन तेनैतदभिहितम् यथा—आसंसारं कविपुङ्गवैः प्रतिदिवसं गृहीतसा[1]रोऽप्यद्याप्यभिन्नमुद्र इवायम्। एवमपरिज्ञाततत्त्वतया न केनचित् किमप्येतस्माद् गृहीतमिति मत्प्रतिभोद्घाटितपरमार्थस्येदानीमेव मुद्राबन्धोद्भेदो भविष्यतीति लोकोत्तरस्वपरिस्पन्दसाफल्यापत्तेर्वाक्यपरिस्पन्दो जयतीति संबन्धः।

यद्यपि रसस्वभावालंकाराणां सर्वेषां कविकौशलमेव जीवितम्, तथाप्यलंकारस्य विशेषतस्तदनुग्रहं विना वर्णनाविषयवस्तुनो भूषणाभिधायित्वेनाभिमतस्य स्वरूपमात्रेण परिस्फुरतो यथार्थत्वेन निबध्यमानस्य तद्विदाह्लादनिधानानुपपत्तेर्मनाङ्मात्रमपि न वैचित्र्यमुत्प्रेक्षामहे, प्रचुरप्रवाहपतितेतरपदार्थसामान्येन प्रतिभासनात्। यथा

दूर्वाकाण्डमिव श्यामा तन्वी श्यामालता यथा ॥ १७ ॥

इति च[2] नूतनोल्लेखमनोहारिणः पुनरेतस्य लोकोत्तरविन्यसनविच्छित्तिविशेषितशोभातिशयस्य किमपि तद्विदाह्लादकारित्वमुद्भिद्यते। यथा

अस्याः सर्गविधौ* ॥ १८ ॥

इति। यथा

किं तारुण्यतरोः† ॥ १९ ॥

इति।

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[1] °दिवसगृहीतसारो°. [2] इत्यत्र. * See above p. 130. † See above p. 55.

तदेवं पृथग्भावेनापि भवतोऽस्य कविकौशलायत्तवृत्तित्वलक्षणवाक्यवक्रतान्तर्भाव एव युक्तियुक्ततामवगाहते । तदिदमुक्तम्

वाक्यस्य वक्रभावोऽन्यो भिद्यते यः सहस्रधा ।
यत्रालंकारवर्गोऽसौ सर्वोऽप्यन्तर्भविष्यति* ॥ २० ॥

स्वभावोदाहरणं यथा

तेषां गोपवधूविलासमुहृदां राधारहःसाक्षिणां
क्षेमं भद्र कलिन्दशैलतनयातीरे लतावेश्मनाम् ।
विच्छिन्ने स्मरतल्पकल्पनमृदुच्छेदोपयोगेऽधुना
ते जाने जरठीभवन्ति विगलन्नीलत्विषः पल्लवाः† ॥ २१ ॥

अत्र यद्यपि सहृदयसंवेद्यं वस्तुसंभवि स्वभावमात्रमेव वर्णितम्, तथाप्यनुत्तानतया व्यवस्थितस्यास्य विरलविदग्धहृदयैकगोचरं किमपि नूतनोल्लेखमनोहारि पदार्थान्तर्लीनवृत्ति[1] सूक्ष्मसुभगं तादृक् स्वरूपमुन्मीलितं येन वाक्यवक्रतात्मनः कविकौशलस्य काचिदेव काष्ठाधिरूढिरुपपद्यते । यस्मात्तद्व्यतिरिक्तवृत्तिरर्थातिशयो न कश्चिल्लभ्यते । रसोदाहरणं यथा

लोको यादृशमाह साहसधनं तं क्षत्रियापुत्रकं
स्यात्सत्येन स तादृगेव न भवेद्वार्ता विसंवादिनी ।
एकां कामपि कालविप्रुषममी शौर्योष्मकण्डूव्यय-
व्यग्राः स्युश्चिरविस्मृतामरचमूडिम्बाहवा बाहवः‡ ॥ २२ ॥

अत्रोत्साहाभिधानः स्थायिभावः समुचितालम्बनविभावलक्षणविषयसौन्दर्यातिशयश्लाघाश्रद्धालुतया विजिगीषोर्वैदग्ध्यभङ्गीभणितिवैचित्र्येण परां परिपोषपदवीमधिरोपितः सन् रसतां नीय-

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* This is I. 20. † Quoted in ध्वन्यालोक p. 48. [1] पदार्थान्तरलीनवृत्ति.
‡ The last two lines of this verse have been already quoted above, p. 29.

मानः[1] किमपि वाक्यवक्रभावस्वभावं कविकौशलमावेदयति । अन्येषां पूर्वप्रकरणोदाहरणानां प्रत्येकं तथाभिहितिजीवितलक्षणं वाक्य[2]वक्रत्वं स्वयमेव सहृदयैर्विचारणीयम् ।

वक्रतायाः प्रकाराणामौचित्यगुणशालिनाम् ।
एतदुत्तेजनायालं स्वस्पन्दमहतामपि ॥ २३ ॥
रसस्वभावालंकारा आसंसारमपि स्थिताः ।
अनेन नवतां यान्ति तद्विदाह्लाददायिनीम् ॥ २४ ॥

इत्यन्तरश्लोकौ ।

एवमभिधानाभिधेयाभिधालक्षणस्य काव्योपयोगिनस्त्रितयस्य स्वरूपमुल्लिख्य वर्णनीयस्य वस्तुनो विषयविभागं विदधाति—

भावानामपरिम्लानस्वभावौचित्यसुन्दरम् ।
चेतनानां जडानां च स्वरूपं द्विविधं स्मृतम् ॥ ५ ॥

भावानां वर्ण्यमानवृत्तीनां स्वरूपं परिस्पन्दः । कीदृशम्—द्विविधम् । द्वे विधे प्रकारौ यस्य तत्तथोक्तम् । स्मृतं सूरिभिराम्नातम् । केषां भावानाम्—चेतनानां जडानां च । चेतनानां संविद्वतां प्राणिनामिति यावत्; जडानां तद्व्यतिरेकिणां प्राण-[3]चैतन्यशून्यानाम् । एतदेव च धर्मिद्वैविध्यं धर्मद्वैविध्यस्य निबन्धनम् । कीदृक्स्वरूपं—अपरिम्लानस्वभावौचित्यसुन्दरम् । अपरिम्लानः प्रत्यग्रपरिपोषपेशलो यः स्वभावः पारमार्थिको धर्मस्तस्य यदौचित्यमुचितभावः प्रस्तावोपयोग्यदोषदुष्टत्व तेन सुन्दरं सुकुमारं तद्विदाह्लादकमित्यर्थः ।

एतदेव द्वैविध्यं विभज्य विचारयति—

तत्र पूर्वं प्रकाराभ्यां द्वाभ्यामेव विभिद्यते ।
सुरादिसिंहप्रभृतिप्राधान्येतरयोगतः ॥ ६ ॥

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[1] रसतामानीयमानः. [2] वाक्य omitted. [3] प्राण omitted.

तत्र द्वयोः स्वरूपयोर्मध्यात् पूर्वं यत्प्रथमं चेतनपदार्थसंबन्धि तद् द्वाभ्यामेव राश्यन्तराभावात् प्रकाराभ्यां विभिद्यते भेदमासादयति, द्विविधमेव संपद्यते । कस्मात्—सुरादिसिंहप्रभृतिप्राधान्येतरयोगतः । सुरादयः[1] त्रिदशप्रभृतयो ये चेतनाः सुरासुरसिद्धविद्याधरगन्धर्वनर[2]प्रभृतयः, ये चान्ये सिंहप्रभृतयः केसरिप्रमुखास्तेषां यत्प्राधान्यं मुख्यत्वमितरदप्राधान्यं च ताभ्यां यथासंख्येन प्रत्येकं यो योगः संबन्धस्तस्मात् कारणात् ।

तदेवं सुरादीनां मुख्यचेतनानां स्वरूपमेकं कवीनां वर्णनास्पदम् । सिंहादीनाममुख्यचेतनानां पशुमृगपक्षिसरीसृपाणां स्वरूपं द्वितीयमित्येतदेव विशेषेणोन्मीलयति—

मुख्यमक्लिष्टरत्यादिपरिपोषमनोहरम् ।
स्वजात्युचितहेवाकसमुल्लेखोज्ज्वलं परम् ॥ ७ ॥

मुख्यं यत्प्रधानं चेतनसुरासुरादिसंबन्धि स्वरूपं तदेवंविधं सत् कवीनां वर्णनास्पदं भवति स्वव्यापारगोचरतां प्रतिपद्यते । कीदृशम्—अक्लिष्टरत्यादिपरिपोषमनोहरम् । अक्लिष्टः कदर्थनाविरहितः प्रत्यग्रतामनोहरो यो रत्यादिः स्थायिभावस्तस्य परिपोषः शृङ्गारप्रभृतिरसत्वापादनम्, 'स्थाय्येव तु रसो भवेदि'ति न्यायात् । तेन मनोहरं हृदयहारि । अत्रोदाहरणानि विप्रलम्भशृङ्गारे चतुर्थेऽङ्के विक्रमोर्वश्यामुन्मत्तस्य पुरूरवसः प्रलपितानि । यथा

तिष्ठेत्कोपवशात्प्रभावपिहिता दीर्घं न सा कुप्यति
स्वर्गायोत्पतिता भवेन्मयि पुनर्भावार्द्रमस्या मनः ।
तां हर्तुं विबुधद्विषोऽपि न च मे शक्ताः पुरोवर्तिनीं
सा चात्यन्तमगोचरं नयनयोर्यातेति कोऽयं विधिः[3] ॥ २५ ॥

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[1] सुरादिः. [2] नर omitted. [3] Vikramorvaśīya IV. 2.

अत्र राज्ञो वल्लभाविरहवैधुर्यदशावेशविवशवृत्तेस्तदसंप्राप्तिनिमित्त-मनधिगच्छतः प्रथमतरमेव स्वाभाविकसौकुमार्यसंभाव्यमानम् अनन्तरोचितविचारापसार्यमाणोपपत्ति किमपि तात्कालिकविकल्पो-ल्लिख्यमानमनवलोकनकारणमुत्प्रेक्षमाणस्य तदासादनसमन्वया-संभवान्नैराश्यनिश्चयविमूढमानसतया रसः परां परिपोषपदवी-मधिरोपितः । तथा चैतदेव वाक्यान्तरैरुद्दीपितं यथा

पद्भ्यां स्पृशेद्वसुमतीं यदि सा सुगात्री
मेघाभिवृष्टसिकतासु वनस्थलीषु ।
पश्चान्नता गुरुनितम्बतया ततोऽस्या
दृश्येत चारुपदपङ्क्तिरलक्तकाङ्का[1] ॥ २६ ॥

अत्र पद्भ्यां वसुमतीं कदाचित् स्पृशेदित्याशंसया तत्प्राप्तिः संभाव्येत । यस्माज्जलधरसलिलसेकसुकुमारसिकतासु वनस्थलीषु गुरुनितम्बतया तस्याः पश्चान्नतत्वेन नितरां मुद्रितसंस्थाना रागोपरक्ततया रमणीयवृत्तिश्चरणविन्यासपरंपरा दृश्येत, तस्मान्नै-राश्यनिश्चितिरेव सुतरां समुज्जृम्भिता, या तदुत्तरवाक्योन्मत्त-विलपितानां निमित्ततामभजत् ।

करुणरसोदाहरणानि तापसवत्सराजे द्वितीयेऽङ्के वत्सराजस्य परिदेवितानि । यथा

धारावेश्म विलोक्य दीनवदनो भ्रान्त्वा च लीलागृहा-
न्निश्वस्यायतमाशु केसरलतावीथीषु कृत्वा दृशः ।
किं मे पार्श्वमुपैषि पुत्रक कृतैः किं चाटुभिः क्रूरया
मात्रा त्वं परिवर्जितः सह मया यान्त्यातिदीर्घां भुवम्[2] ॥२७॥

अत्र रसपरिपोषनिबन्धनविभावा[3]दिसंपत्समुदयः कविना सुतरां

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[1] Vikramorvaśīya IV. 6. [2] Tāpasavatsarāja II. 71. [3] °निबन्धनं विभावा°.

समुज्जृम्भितः । तथा चास्यैव वाक्यस्यावतारकं विदूषकवाक्यमेवंविधं[1] प्रयुक्तम्—

> पमादो एसो क्खु देवीए पुत्तकिदको हरिणपोदो अत्तभवंतं अणुसरदि ॥ २८॥
>
> प्रमादः! एष खलु देव्याः पुत्रकृतको हरिणपोतोऽत्रभवन्तमनुसरति ॥ इति छाया ।

एतेन करुणरसोद्दीपनविभावता हरिणपोतकधारागृहप्रभृतीनां सुतरां समुत्पद्यते । तथा च "अयमपरः क्षते क्षारावक्षेपः" इति रुमण्वद्वचनानन्तरमेतत्परत्वेनैव वाक्यान्तरमुपनिबद्धम्, यथा

> कर्णान्तस्थितपद्मरागकलिकां भूयः समाकर्षता
> चञ्च्वा दाडिमबीजमित्यभिहता पादेन गण्डस्थली ।
> येनासौ तव तस्य नर्मसुहृदः खेदान्मुहुः क्रन्दतो
> निःशङ्कं न शुकस्य किं प्रतिवचो देवि त्वया दीयते[2] ॥२९॥

अत्र शुकस्यैवंविधदुर्ललितयुक्तत्वं वाल्लभ्यप्रतिपादनपरत्वेनोपात्तम् । 'असौ' इति कपोलस्थल्याः स्वानुभवस्वदमानसौकुमार्योत्कर्षपरामर्शः । एवंविधोद्दीपन[3]विभावैकजीवितत्वेन करुणरसः काष्ठाधिरूढिरमणीयतामनीयत ।

एवं विप्रलम्भशृङ्गारकरुणयोः सौकुमार्यादुदाहरणप्रदर्शनं विहितम् । रसान्तराणामपि स्वयमेवोत्प्रेक्षणीयम् ।

एवं द्वितीयमप्रधानचेतनसिंहादिसंबन्धि यत्स्वरूपं तदित्थं कवीनां वर्णनास्पदं संपद्यते । कीदृशम्—स्वजात्युचितहेवाकसमुल्लेखोज्ज्वलम् । स्वा प्रत्येकमात्मीया सामान्यलक्षणवस्तुस्वरूपा या जातिस्तस्याः समुचितो यो हेवाकः स्वभावानुसारी परिस्पन्द-

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[1] विधं omitted. [2] Tāpasavatsarāja II. 71. [3] एवमेवोद्दीपन°.

स्तस्य समुल्लेखः सम्यगुल्लेखनं वास्तवेन रूपेणोपनिबन्धस्तेनोज्ज्वलं भ्राजिष्णु, तद्विदाह्लादकारीति यावत् । यथा

कदाचिदेतेन च पारियात्र-
गुहागृहे मीलितलोचनेन ।
व्यत्यस्तहस्तद्वितयोपविष्ट-
दंष्ट्राङ्कुराञ्चच्चिबुकं प्रसुप्तम् ॥ ३० ॥

अत्र गिरिगुहागेहान्तरे निद्रामनुभवतः केसरिणः स्वजातिसमुचितं स्थानकमुल्लिखितम् । यथा वा

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने दत्तदृष्टिः
पश्चार्धेन प्रविष्टः शरपतनभयाद् भूयसा पूर्वकायम् ।
दर्भैरर्धावलीढैः[1] श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
पश्योदग्रप्लुत[2]त्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति* ॥ ३१ ॥

एतदेव प्रकारान्तरेणोन्मीलयति—

रसोद्दीपनसामर्थ्यविनिबन्धनबन्धुरम् ।
चेतनानाममुख्यानां जडानां चापि भूयसा ॥ ८ ॥

चेतनानां प्राणिनाममुख्यानामप्रधानभूतानां यत्स्वरूपं तदेवंविधं सत्, वर्णनीयतां[3] प्रतिपद्यते प्रस्तुताङ्गतयोपयुज्यमानम् । कीदृशम्— रसोद्दीपनसामर्थ्यविनिबन्धनबन्धुरम् । रसाः शृङ्गारादयस्तेषामुद्दीपनमुल्लासनं परिपोषस्तस्मिन् सामर्थ्यं शक्तिस्तया विनिबन्धनं निवेशस्तेन बन्धुरं हृदयहारि । यथा

चूताङ्कुरास्वादकषायकण्ठः
पुंस्कोकिलो यन्मधुरं चुकूज ।

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[1] शष्पैरर्धावलीढैः. [2] पश्योदग्रे प्लुत°. * अभिज्ञानशाकुन्तल I. 7. [3] तदेवंविधं तद्वर्णनीयतां.

मनस्विनीमानविघातदक्षं
तदेव जातं वचनं स्मरस्य[1] ॥ ३२ ॥

जडानां चापि भूयसा—जडानामचेतनानां सलिलतरुकुसुमसमय-प्रभृतीनामेवंविधं स्वरूपं रसोद्दीपनसामर्थ्यविनिबन्धनबन्धुरं वर्णनीयतामवगाहते । यथा

इदमसुलभवस्तुप्रार्थनादुर्निवारं
प्रथममपि मनो मे पञ्चबाणः क्षिणोति ।
किमुत मलयवातोन्मूलितापाण्डुपत्रै-
रुपवनसहकारैर्दर्शितेष्वङ्कुरेषु[2] ॥ ३३ ॥

यथा वा—

उद्भेदाभिमुखाङ्कुराः कुरवकाः शैवालजालाकुल-
प्रान्तं भान्ति सरांसि फेनपटलैः सीमन्तिताः सिन्धवः ।
किंचास्मिन् समये कृशाङ्गि विलसत्कन्दर्पकोदण्डिक-
क्रीडाभाञ्जि भवन्ति सन्ततलताकीर्णान्यरण्यान्यपि ॥ ३४ ॥

एवं स्वाभाविकसुन्दरपरिस्पन्दनिबन्धनं पदार्थस्वरूपमभिधाय तदेवोपसंहरति—

शरीरमिदमर्थस्य रामणीयकनिर्भरम् ।
उपादेयतया ज्ञेयं कवीनां वर्णनास्पदम् ॥ ९ ॥

अर्थस्य वर्णनीयस्य वस्तुनः शरीरमिदम् उपादेयतया ज्ञेयं ग्राह्यत्वेन बोद्धव्यम् । कीदृशं सत्—रामणीयकनिर्भरम्, सौन्दर्यपरिपूर्णम्, औपहत्यरहितत्वेन तद्विदावर्जकमिति यावत् । कवीनामेतदेव यस्माद्वर्णनास्पदमभिधाव्यापारगोचरम् । एवंविधस्यास्य स्वरूपशोभातिशयभ्राजिष्णोर्विभूषणान्युपशोभान्तरमारभन्ते ।

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[1] Kumārasambhava III. 32. [2] विक्रमोर्वशी II. 6.

एतदेव प्रकारान्तरेण विचारयति—

धर्मादिसाधनोपायपरिस्पन्दनिबन्धनम् ।
व्यवहारोचितं चान्यल्लभते वर्णनीयताम् ।। १० ।।

व्यवहारोचितं चान्यत् । अपरं पदार्थानां चेतनाचेतनानां स्वरूपमेवंविधं वर्णनीयतां लभते कविव्यापारविषयतां प्रतिपद्यते । कीदृशम्—व्यवहारोचितम्, लोकवृत्तयोग्यम् । कीदृशं सत्—धर्मादिसाधनोपायपरिस्पन्दनिबन्धनम् । धर्मादेश्चतुर्वर्गस्य साधने संपादने उपायभूतो यः परिस्पन्दः स्वविलसितं तदेव निबन्धनं यस्य तत्तथोक्तम् । तदिदमुक्तं भवति—यत् काव्ये वर्ण्यमानवृत्तयः प्रधानचेतनप्रभृतयः सर्वे पदार्थाश्चतुर्वर्गसाधनोपायपरिस्पन्दप्राधान्येन वर्णनीयाः, येऽप्यप्रधानचेतनस्वरूपाः पदार्थास्तेऽपि धर्मार्थाद्युपायभूतस्वविलासप्राधान्येन कवीनां वर्णनीयतामवतरन्ति । तथा च राज्ञां शूद्रकप्रभृतीनां मन्त्रिणां च शुकनासमुख्यानां चतुर्वर्गानुष्ठानोपदेशपरत्वेनैव चरितानि वर्ण्यन्ते । अप्रधानचेतनानां हस्तिहरिणप्रभृतीनां संग्राममृगयाद्यङ्गतया परिस्पन्दसुन्दरं स्वरूपं लक्ष्ये वर्ण्यमानतया परिदृश्यते । तस्मादेव च तथाविधस्वरूपोल्लेखप्राधान्येन काव्यकाव्योपकरणकवीनां चित्रचित्रोपकरणचित्रकरैः साम्यं प्रथममेव प्रतिपादितम् । तदेवंविधं स्वभावप्राधान्येन रसप्राधान्येन च[1] द्विप्रकारं सहजसौकुमार्यसरसं स्वरूपं वर्णनाविषयवस्तुनः शरीरमेवालंकार्यतामेवार्हति, न पुनरलंकरणत्वम्[2] ।

तत्र स्वाभाविकं पदार्थस्वरूपमलंकरणं यथा न भवति तथा प्रथममेव प्रतिपादितम् । इदानीं रसात्मनः प्रधानचेतनपरिस्पन्दवर्ण्यमानवृत्तेरलंकारकारान्तराभिमतामलंकारतां निराकरोति—

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[1] च omitted. [2] न पुनरलंकरणत्वम् omitted.

अलंकारो न रसवत् परस्याप्रतिभासनात् ।
स्वरूपादतिरिक्तस्य शब्दार्थासङ्गतेरपि ।। ११ ।।

अलंकारो न रसवत् । रसवदिति योऽयमुत्पादितप्रतीतिर्नामालंकारस्तस्य विभूषणत्वं नोपपद्यते इत्यर्थः । कस्मात् कारणात्— स्वरूपादतिरिक्तस्य परस्याप्रतिभासनात् । वर्ण्यमानस्य वस्तुनो यत् स्वरूपमात्मीयः परिस्पन्दस्तस्मादतिरिक्तस्याभ्यधि[1]कस्य परस्य अन्यस्य अप्रतिभासनाद्[2] अनवबोधनात् । तदिदमत्र तात्पर्यम्—यत् सर्वेषामेव[3] सत्कविवाक्यानामिदमलंकार्यमिदमलंकरणम् इत्यपोद्धारविहितो विविक्तभावः सर्वस्य यस्य[4] कस्यचित् प्रमातुश्चेतसि परिस्फुरति । रसवदलंकारवदित्यस्मिन् वाक्ये[5] पुनरवहितचेतसोऽपि न किंचिदेतदेव बुध्यामहे ।

तथा च—यदि शृङ्गारादिरेव प्राधान्येन वर्ण्यमानोऽलंकार्यः तत[6]स्तदन्येन केनचिदलंकरणेन भवितव्यम् । यदि वा तत्स्वरूपमेव तद्विदाह्लादनिबन्धनत्वादलंकरणमित्युच्यते तथापि तद्व्यतिरिक्तमन्यदलंकार्यतया प्रकाशनीयम् । तदेवंविधो न कश्चिदपि विवेकश्चिरन्तनालंकाराभिमते रसवदलंकारलक्षणोदाहरणमार्गे मनागपि विभाव्यते । तथा[7] च

रसवद्दर्शितस्पष्टशृङ्गारादि* ।। ३५ ।।

इति[8] रसवल्लक्षणम् । अत्र दर्शिताः स्पृष्टाः स्पष्टं वा शृङ्गारादयो यत्रेति व्याख्याने काव्यव्यतिरिक्तो न कश्चिदन्यः समासार्थभूतः संलक्ष्यते । योऽसावलंकारः काव्यमेवेति चेत् तदपि न सुस्पष्टसौष्ठवम् । यस्मात् काव्यैकदेशयोः शब्दार्थयोः पृथक्

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[1] °स्यात्यधि°. [2] परस्याप्रतिभासनाद्. [3] सर्वेषामेवालंकृतीनां. [4] यस्य omitted. [5] रसवदलंकारवदिति वाक्ये. [6] ततः omitted. [7] यथा. * भामह iii. 6. [8] [इति].

पृथगलंकाराः सन्तीत्युपक्रम्येदानीं काव्यमेवालंकरणमित्युपक्रमोपसंहारवैषम्यदुष्टत्वमायाति । यदि वा दर्शिताः स्पष्टं शृङ्गारादयो येनेति समासः, तथापि वक्तव्यमेव—कोऽसाविति । प्रतिपादनवैचित्र्यमेवेति चेत्, तदपि न सम्यक् समर्थनार्हम् । यस्मात् प्रतिपाद्यमानादन्यदेव तदुपशोभानिबन्धनं प्रतिपादनवैचित्र्यम्, न पुनः प्रतिपाद्यमानमेव । स्पष्टतया दर्शितं रसानां प्रतिपादनवैचित्र्यं यद्यभिधीयते, तदपि न सुप्रतिपादनम् । स्पष्टतया दर्शने शृङ्गारादीनां स्वरूपपरिनिष्पत्तिरेव पर्यवस्यति। किंच रसवतः काव्यस्यालंकार इति तथाविधस्य सतस्तस्यासाविति न किंचिदनेन तस्याभिधेयं स्यात् । अथवा तेनैवालंकारेण रसवत्त्वं तस्याधीयते, तदेवं तर्ह्यसौ न रसवतोऽलंकारः प्रत्युत रसवानलंकार इत्यायाति, तन्माहात्म्यात् काव्यमपि रसवत् संपद्यते । यदि वा तेनैवाहितरससम्बन्धस्य रसवतः काव्यस्यालंकार इति तत्पश्चाद्रसवदलंकारव्यपदेशमासादयति—यथाग्निष्टोमयाज्यस्य पुत्रो भवितेत्युच्यते, तदपि न सुप्रतिबद्धसमाधानम् । यस्माद् 'अग्निष्टोमयाजि'-शब्दः प्रथमं भूतलक्षणे विषयान्तरे निष्प्रतिपक्षतया समासादितप्रसिद्धिः पश्चाद् भविष्यति वाक्यार्थसंबन्धलक्षणयोग्यतया तमनुभवितुं शक्नोति । न पुनरत्रैवं प्रयुज्यते । यस्माद्रसवतः काव्यस्यालंकार इति तत्संबन्धितयैवास्य स्वरूपलब्धिरेव । तत्संबन्धिनिबन्धनं च काव्यस्य रसवत्त्वमित्येवमितरेतराश्रयलक्षणदोषः केनापसार्यते । यदि वा रसो विद्यते यस्यासौ तद्वानलंकार एवास्तु इत्यभिधीयते, तथाप्यलंकारः काव्यं वा नान्यत् तृतीयं किंचिदत्रास्ति । तत्पक्षद्वितयमपि प्रत्युक्तम् । उदाहरणं लक्षणैकयोगक्षेमत्वात् पृथङ् न विकल्प्यते ।

मृतेति प्रेत्य सङ्गन्तुं यया मे मरणं स्मृतम् ।
सैवावन्ती मया लब्धा कथमत्रैव जन्मनि† ॥ ३६ ॥

अत्र रतिपरिपोषलक्षणवर्णनीयशरीरभूतायाश्चित्तवृत्तेरतिरिक्तमन्यद्विभक्तं वस्तु न किंचिद्विभाव्यते । तस्मादलंकार्यतैव युक्तिमती । यदपि कैश्चित्

स्वशब्दस्थायिसंचारिविभावाभिनयास्पदम्‡ ॥ ३७ ॥

इत्यनेन पूर्वमेव लक्षणं विशेषितम्, तत्र स्वशब्दास्पदत्वं रसानामपरिगतपूर्वमस्माकम् । ततस्त एव रससर्वस्वसमाहितचेतसस्तत्परमार्थविदो विद्वांस एवं[1] प्रष्टव्याः—किं स्वशब्दास्पदत्वं रसानामुत रसवत इति । तत्र पूर्वस्मिन् पक्षे—रस्यन्त इति रसास्ते स्वशब्दास्पदास्तेषु तिष्ठन्तः शृङ्गारादिषु वर्तमानाः सन्तस्तज्ज्ञैरास्वाद्यन्ते । तदिदमुक्तं भवति—यत् स्वशब्दैरभिधीयमानाः श्रुतिपथमवतरन्तश्चेतनानां चर्वणचमत्कारं कुर्वन्तीत्यनेन न्यायेन घृतपूरप्रभृतयः पदार्थाः स्वशब्दैरभिधीयमानास्तदास्वादसंपदं संपादयन्तीत्येवं सर्वस्य कस्यचिदुपभोगसुखार्थिनस्तैरुदारचरितैरयत्नेनैव तदभिधानमात्रादेव त्रैलोक्यराज्यसंपत्सौख्यसमृद्धिः प्रतिपाद्येत[2] इति नमस्तेभ्यः ।

रसवतस्तदास्पदत्वं नोपपद्यते, रसस्यैव स्ववाच्यस्यापि तदास्पदत्वाभावात्, किमुतान्यस्येति । तदलंकारत्वं च प्रथममेव प्रतिषिद्धम् । शिष्टं स्थाय्यादि पूर्वलक्षणं व्याख्यातमेवेति[3] न पुनः पर्यालोच्यते । यदपि

रसवद्रससंश्रयात् ॥ ३८ ॥

इति कैश्चिल्लक्षणमकारि तदपि न सम्यक् समाधेयतामधि-

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† Da ndin's काव्यादर्श ii. 280. ‡ उद्भट iv. 3. [1] विद्वांसः परं. [2] प्रतिपाद्यते. [3] स्थाय्यादिलक्षणं पूर्वं व्याख्यातमेवेति.

तिष्ठति । तथा हि—रसः संश्रयो यस्यासौ रससंश्रयः, तस्मात् कारणादयं रसवदलंकारः संपद्यते । तथापि वक्तव्यमेव—कोऽसौ रसव्यतिरिक्तवृत्तिः अन्यपदार्थः? काव्यमेवेति चेत् तदपि पूर्वमेव प्रत्युक्तम्, तस्य स्वात्मनि क्रियाविरोधादलंकारत्वानुपपत्तेः। अथवा रसस्य संश्रयो रसेन संश्रियते यस्तस्माद्* रससंश्रयादिति । तथापि कोऽसाविति व्यतिरिक्तत्वेन वक्तव्यतामेवा(याति) । उदाहरणजातमप्यस्य लक्षणस्य पूर्वेण समानयोगक्षेमप्रायमिति [न] पृथक् पर्यालोच्यते ।

रसपेशलम्[1] ॥ ३९ ॥

इति पाठे न किंचिदत्रातिरिच्यते । अथ (वस्तुस्वभावरसादि-) प्रतिपादकवाक्योपारूढपदार्थसार्थस्वरूपमलंकार्यं रसस्वरूपानुप्रवेशेन विगलितस्वपरिस्पन्दानां द्रव्याणाम् इव कथमलंकरणं भवतीत्येतदपि चिन्त्यमेव । किंच तथाभ्युपगमेऽपि प्रधानगुणभावविपर्यासः पर्यवस्यतीति न किंचिदेतत् ।

अत्रैव (दूषणान्तरमु)पक्रमते—शब्दार्थासङ्गतेरपि । शब्दार्थयोरभिधानाभिधेययोरसमन्वयाच्च रसवदलंकारोपपत्तिर्नास्ति । अत्र च रसो विद्यते (तिष्ठ)ति यस्येति मतुप्प्रत्यये विहिते तस्यालंकार इति षष्ठीसमासः क्रियते, रसवांश्चासावलंकारश्चेति विशेषणसमासो वा । तत्र पूर्वस्मिन् पक्षे—रसव्यतिरिक्तं किमन्यत् पदार्थान्तरं विद्यते यस्यासावलंकारः । काव्यमेवेति चेत्, तत्रापि तद्व्यतिरिक्तः कोऽसौ पदार्थो यत्र रसवदलंकारव्यपदेशः सावकाशतां प्रतिपद्यते? विशेषातिरिक्तः पदार्थो न कश्चित् परिदृश्यते यस्तद्वानलंकार इति व्यवस्थितिमासादयति । तदेवमुक्तलक्षणे मार्गे रसवदलंकारस्य शब्दार्थसङ्गतिर्न काचिदस्ति ।

* Here B Ms. ends. [1] काव्यादर्श ii. 275.

यदि वा निदर्शनान्तरविषयतया समासद्वितयेऽपि शब्दार्थ-सङ्गतियोजना विधीयते, यथा

तन्वी मेघजलार्द्रपल्लवतया धौताधरेवाश्रुभिः
शून्येवाभरणैः स्वकालविरहाद् विश्रान्तपुष्पोद्गमा ।
चिन्तामौनमिवास्थिता मधुकृतां शब्दैर्विना लक्ष्यते
चण्डी मामवधूय पादपतितं जातानुतापेव सा[1] ॥ ४० ॥

यथा वा

तरङ्गभ्रूभङ्गा (क्षुभित)विहगश्रेणिरशना
विकर्षन्ती फेनं वसनमिव संरम्भशिथिलम् ।
यथाविद्धं याति स्खलितमभिसंधाय बहुशो
नदीभावेनेयं ध्रुवमसहना सा परिणता[2] ॥ ४१ ॥

अत्र रसवत्त्वमलंकारश्च प्रकटं प्रतिभासेते । तस्मान्न कथंचिदपि तद्विवेकस्य दुरवधानता । तेन रसवतोऽलंकार इति षष्ठीसमास-पक्षे शब्दार्थयोर्न किंचिदसङ्गतत्वम्, रसपरिपोषपरत्वादलंकारस्य तन्निबन्धनमेव रसवत्त्वम् । रसवांश्चासावलंकारश्चेति विशेषण-समासपक्षेऽपि न किञ्चिदसङ्गतत्वम् । तथा चैतयोरुदाहरणयो-र्लतायाः सरितश्चोद्दीपनविभावत्वेन वल्लभाभावितान्तःकरणतया नायकस्य तन्मयत्वेन (निश्चेतन?) मेव पदार्थजातं सकलमव-लोकयतः तत्साम्यसमारोपणं तद्धर्माध्यारोपणं चेत्युपमारूपक-काव्यालंकारयोजनं विना न केनचित् प्रकारेण घटते, तल्लक्षण-वाक्यत्वात् । सत्यमेतत्, किन्तु 'अलंकार'-शब्दाभिधानं विना विशेषणसमा[सप]क्षे केवलस्य रसवानिति [अस्य] प्रयोगः प्राप्नोति । रसवानलंकार इति चेत् प्रतीतिरभ्युपगम्यते, तदपि युक्ति(युक्ततां नार्हति), रूपकादेरभावात् । रसवतोऽलंकार इति

[1] विक्रमोर्वशीय iv. 38 = ध्वन्यालोक p. 46. [2] विक्रमोर्वशीय iv. 28 = ध्वन्यालोक p. 46.

षष्ठीसमासपक्षोऽपि न सुस्पष्टसमन्वयः । सर्वस्य कस्यचित् काव्यस्य रसवत्त्वमेव । यस्मात्सातिशयत्वनिबन्धनं तथाविधं तद्विदाह्लादकारि काव्यं करणीयमिति तस्यालंकार इत्याश्रिते सर्वेषामेव च रूपकादीनां रसवदलंकारत्वमेव न्यायोपपन्नतां प्रतिपद्यते । अलंकारस्य च यस्यकस्यचित्सर्वस्य रसवत्त्वाद् विशेषणसमासपक्षेऽप्येषैव वार्त्ता ।

किंच तदभ्युपगमेऽपि प्रत्येकमुत्स्खलितलक्षणानां प्रकृतपरिपोषपरतया लब्धात्मनामलंकाराणां प्रातिस्विकलक्षणाभिहितातिशयव्यतिरिक्तमनेन न किंचिदाधिक्यमाधीयते । तस्मात्तत्तल्ल-(क्षण)करणवैयर्थ्यमप्रतिवारितप्रसरमेव परापतति । न चैवंविधविषये रसवदलंकारव्यवहारस्यावकाशः, तज्ज्ञैस्तथानवगमात्, अलंकारान्तराणां च मुख्यतया व्यवस्थानात् ।

अथवा चेतनपदार्थगोचरतया रसवदलंकारस्य, निश्चेतनवस्तुविषयत्वेन चोपमादीनां विषयविभागो व्यवस्थाप्यते, तदपि न विद्वज्जनावर्जनं विदधाति । यस्मादचेतनानामपि रसोद्दीपनसामर्थ्यसमुचितसत्कविसमुल्लिखितसौकुमार्यसरसत्वादुपमादीनां प्रविरलविषयता निर्विषयत्वं वा स्यादिति शृङ्गारादिरसनिस्यन्दसुन्दरस्य सत्कविप्रवाहस्य च नीरसत्वं प्रसज्यत इति प्रतिपादितमेव पूर्वसूरिभिः । यदि वा वैचित्र्यान्तरमनोहारितया रसवदलंकारः प्रतिपाद्यते, यथाभियुक्ततरैस्तैरेवाभ्यधायि—

> प्रधानेऽन्यत्र वाक्यार्थे यत्राङ्गं तु रसादयः ।
> काव्ये तस्मिन्नलंकारो रसादिरिति मे मतिः[1] ॥ ४२ ॥

इति । यत्रान्यो वाक्यार्थः प्राधान्यादलंकार्यतया व्यवस्थितस्तस्मिन् तदङ्गतया विनिबध्यमानः शृङ्गारादिरलंकारतां प्रतिपद्यते ।

[1] Dhvanyāloka II. 5.

यस्माद् गुणः प्रधानं भावाभिव्यक्तिपूर्वमेवंविधविषये विभूषयति, तस्माद् भूषणविवेकव्यक्तिरुज्जृम्भते, यथा

क्षिप्तो हस्तावलग्नः प्रसभमभिहतोऽप्याददानोंऽशुकान्तं
गृह्णन् केशेष्वपास्तश्चरणनिपतितो नेक्षितः संभ्रमेण ।
आलिङ्गन् योऽवधूतस्त्रिपुरयुवतिभिः सास्रनेत्रोत्पलाभिः
कामीवार्द्रापराधः स दहतु दुरितं शाम्भवो वः शराग्निः[1] ॥४३॥

अत्र सास्रनेत्रोत्पलादिशब्दगम्यवैक्लव्यस्य शाम्भवशराग्निदह्यमानासुरसुन्दरीणां, त्रिपुररिपुप्रभावप्रख्यापनपरस्य प्रयोजकत्वेन करुणो रसः अङ्गं, न पुनरीर्ष्याविप्रलम्भशृङ्गारः, तस्याननुभूयमानत्वात् । तदयमत्र परमार्थः—कविप्रतिभापरिपोषितप्रकर्षगम्यमान–करुणरसोपबृंहित–सौन्दर्यधाराधिरूढो भगवत्प्रभावातिशयः कामपि सहृदयहृदयहारितां प्रतिपद्यते । न च शब्दवाच्यत्वं नाम समानं कामिशराग्नितेजसोः संभवतीति तावतैव तयोस्तथाविधविरुद्धधर्माध्यासादिविरुद्धस्वभावयोरैक्यं कथंचिदपि व्यवस्थापयितुं पार्यते, परमेश्वरप्रयत्नेनापि स्वभावस्यान्यथाकर्तुमशक्यत्वात् । न च तथाविधशब्दवाच्यतामात्रादेवं तद्विदां तदनुभवप्रतीतिरस्ति; गुडखण्डादिशब्दाभिधानादपि प्रीतिविषादादे[2]स्तदास्वादप्रसङ्गात् । तदनुभवप्रतीतौ सत्यां रसद्वयसमावेशदोषोऽप्यनिवार्यतामाचरति । रसद्वयसमावेशदोषोऽप्यत्र गुणप्रधानभावस्य प्र(योजक इति वक्तुं न पार्यते) । यदि वा भगवत्प्रभावस्य मुख्यत्वे द्वयोरप्येतयोरङ्गत्वाद् भूषणत्वमित्युच्यते तदपि [न] समञ्जसम् । यस्मात् करुणस्य वास्तवत्वादेक एव स्यात् निर्मूलत्वादेव तयोर्भावाभावयोरिव न कथंचिदपि साम्योपपत्तिरित्यलमनुचितचर्वणचातुर्यचापलेन ।

यदि वा निदर्शनेऽस्मिन्ननाश्वसन्तः समाम्नातलक्षणोदाहरण-

[1] Dhvanyāloka (Dharwar edn.), p. 44. [2] °विषादे°

सङ्गतिं सम्यक् समीहमानाः सविमर्षणा उदाहरणान्तरं रसवदलंकारस्य व्याचक्षते, यथा

किं हास्येन न मे प्रयास्यसि पुनः प्राप्तश्चिराद्दर्शनं
केयं निष्करुण प्रवासरुचिता केनासि दूरीकृतः ।
स्वप्नान्तेष्विति ते वदन् प्रियतमव्यासक्तकण्ठग्रहो
बुद्ध्वा रोदिति रिक्तबाहुवलयस्तारं रिपुस्त्रीजनः[1] ॥ ४४ ॥

"अत्र भवद्विनिहतवल्लभो वैरिविलासिनीसमूहः शोकावेशाद-[शर]णः करुणरसकाष्ठाधिरूढिविहितमेवंविधवैशसमनुभवती"ति तात्पर्ये स एव प्राधान्येन वाक्यार्थः, तदङ्गतया विनिबध्यमानः करुणः । प्रवासविप्रलम्भशृङ्गारपरत्वमत्र न परमार्थः । परस्परान्वितपदार्थसार्थसमर्प्यमाणवृत्तिर्गुणभावेनावभासनादलंकरणमित्युच्यते । तस्य च निर्विषयत्वाभावाद्[2] रसालम्बनविभावादिस्वकारणसामग्रीविरहविहिता लक्षणानुपपत्तिर्न[3] संभवति । रसद्वयसमावेशदुष्टत्वमपि दूरमपास्तमेव । द्वयोरपि वास्तवस्वरूपस्य विद्यमानत्वात्तदनुभवप्रतीतौ सत्यां नात्मविरोधः स्पर्धित्वाभावात् । तेन तदपि तद्विदाह्लादविधानसामर्थ्यसुन्दरम्, करुणरसस्य निश्चायक[4]प्रमाणाभावात् । प्रवासविप्रलम्भस्य[5] स्वकारणभूत-

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[1] Cited and discussed in *Dhvanyāloka* under II. 5.

[2] On this the KLV comments as follows:—

निर्विषयत्व इति । विषयो विभावः । p. 316.

[3] **लक्षण°** इति विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिरित्यस्य लक्षणस्य । KLV., Loc. cit.

[4] **निश्चायक°** इति । विनिहतेषु प्रोषितेषु च पतिषु प्रमदाजन एवं विचेष्टमानो विलोक्यत इत्यालम्बनविभावादिस्वकारणसामग्र्याः विप्रलम्भे तु केयं प्रवासरुचितेत्यादि विशिष्टं लिङ्गमुपलभ्यत इत्याह—KLV., Loc. cit.

[5] **प्रवासविप्रलम्भस्येति** । ननु च प्रबोधावसरे करुणस्यैव रिक्तबाहुवलयत्वरोदनलक्षणतथाविधविभावानुभावत्वोपपत्तेर्वाक्योपारूढपदार्थसमर्प्यमाणत्वं स्वप्नान्तेऽपि प्रियतमेषु विप्रियमसम्भावयमानः प्रमदाजनः प्रवासजमेव विप्रयोगं मन्यत इति युक्त्या

वाक्योपारूढालम्बनविभावादिसमर्थ्यमाणत्वं स्वप्नान्तसमये, प्रबोधावसरे च तथाविधत्वं युक्त्या संभवतस्तस्य करुणस्येत्युभयमुपपन्नमिति प्रथमतरमेव कथमसौ समुद्भवतीति चैतदपि न समञ्जसप्रायम् । यस्माच्चाटुविषयमहापुरुषप्रतापाक्रान्तिचकितचेतसामितस्ततः स्ववैरिणां तत्प्रेयसीनां च पलायनैरपि पृथगवस्थानं न युक्तिप्रयुक्ततामतिवर्तते ।

करुणरसस्य[1] सत्यपि निश्चये, तस्यैव[2] तथाविधपरिपोषदशाधाराधिरूढेरेकाग्रतास्तिमितमानसस्य तथाभ्यस्तव्यसनाधिवासितचेतसा सुचिरात्समासादितस्वप्नसमागमः पूर्वानुभूतवृत्तान्तसमुचितसमारब्धकान्तसंलापः कथमपि संप्रबुद्धः प्रबोधसमनन्तरसमुल्लसितपूर्वापरानुसंधानविहितप्रस्तुतवस्तुविसंवादविदारितान्तःकरणो भवद्वैरिविलासिनीसार्थो रोदितीति करुणस्यैव परिपोषपदवीसमधिरोहः तथाविधव्यभिचार्यौचित्य[3]चारुत्वं तत्स्वरूपानुप्रवेशो वेति कुतः प्रवासविप्रलम्भस्य पृथग्व्यापारे रसगन्धोऽपि? यदि वा[4] प्रेयसः प्राधान्ये तदङ्गत्वात् करुणरसस्यालंकरणत्वमित्यभिधीयते तदपि न निरवद्यम् । यस्माद् द्वयोरप्येतयोरुदाहरणयोर्मुख्यभूतो वाक्यार्थः करुणात्मनैव विवर्तमानवृत्तिरुपनिबद्धः । पर्यायोक्तान्यापदेशन्यायेन वाच्यताऽव्यतिरिक्तयोः प्रतीयमानतया, न करुणस्य रसत्वाद् व्यङ्ग्यस्य सतो वाच्यत्वमुपपन्नम् । नापि

तथाविधविभावानुभाववत्त्वं चोभयमपि सम्भवतः करुणस्योपपन्नमिति झगिति कथमसौ विप्रलम्भः परिस्फुरतीत्याह—प्रबोधावसरे चेति । KLV., Loc. cit. p. 316.

[1] अथ करुणरसस्य निश्चयः तर्हि कुतो विप्रलम्भस्य पृथक्त्वव्यपदेशगन्धोऽपीत्याह —**करुणरसस्येति** । KLV., Loc. cit.

[2] **तस्यैव** इति करुणरसस्यैव । KLV., Loc. cit.

[3] **व्यभिचार्यौचित्येति** । व्यभिचारिणो रतिस्वप्नविबोधप्रभृतयः । KLV., Loc. cit.

[4] **यदि वा** इति । अनेन भवद्विनिहतवल्लभ इति व्याख्यानादन्यद् व्याख्यानमभ्युपगम्यत इत्यर्थः । KLV., Loc. cit.

गुणीभूतव्यङ्ग्यस्य विषयः, व्य(ङ्ग्यस्य प्राधान्येन क)रुणात्मनैव प्रतिभासनात्। न च द्वयोरपि व्यङ्ग्यत्वम्, अङ्गाङ्गिभावस्यानुपपत्तेः। एतच्च यथासंभवमस्माभिर्विकल्पितम्, न पुनस्त(न्न्यायमत्र प्रयोजकमित्यलं वि)स्तरेण।[1]

किंच 'काव्ये तस्मिन्नलंकारो रसादिः' इति रस एवालंकारः केवलः न तु रसवदिति मतुप्प्रत्ययस्य जीवितम् न किंचिदभिहितं स्यात्। एवं सति शब्दार्थसङ्गतेरभावादनवस्थैव तिष्ठतीत्येतदपि न किंचित्।

एवमलंकारतां रसवतः प्रत्याख्याय वर्ण्यमानार्थशरीरत्वात् तदेकयोगक्षेमस्य प्रेयसः संप्रति (तां) वा(रयति):—न 'प्रेयस्तद्विरुद्धः स्यादप्रेयः' इति—

न प्रेयस्तद्विरुद्धः स्यादप्रेय(ोऽसावलंकृतिः)।
अलंकारान्तरे स्यातामन्यत्रादर्शनादपि* ॥ १२ ॥

यश्चिरंतनैरलंकारः समाम्नातः तस्य न तद्भावः संभवति। यस्मात् कैश्चित् "प्रेयः प्रियतराख्यान"मिति[2] लक्षणं प्रेयसः समाख्यातम्। कैश्चित्तस्योदाहरणमात्रमेव लक्षणं मन्यमानैस्तु (ता)वदेव प्रदर्शितम्। यथा

प्रेयो गृहागतं कृष्णमवादीद्विदुरो यथा।
कालेनैषा भवेत्प्रीतिस्तवैवागमनात् पुनः[3] ॥ ४५ ॥ इति।

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[1] **न पुनः** इति। न तु पर्यायोक्तन्यायेन त्वया रिपवो हता इति युष्मदर्थविषयः प्रेयोरूपः प्रधानभूतो वाच्या(क्या?)र्थो वाच्या(क्या?)न्तरवक्तव्योऽनेन करुणस्वभावार्थप्रतिपादकेन वाच्येन समर्प्यमाण उपनिबद्धो न चान्यापदेशन्यायेन निमित्तवताऽनेन करुणात्मनार्थेनाप्रस्तुतेन प्रस्तुतो निमित्तभूतः प्रेयोरूपोऽर्थोऽत्र प्रत्याय्यमान उपनिबद्धः इत्यर्थः। KLV., Loc. cit.

* This *Kārikā* is reconstructed from the Vṛtti; not found in Ms.

[2] *Kāvyādarśa*, II. 275. [3] *Kāvyādarśa*, II. 276.

पूर्वेषां चैतदेवोदाहरणमभिमतम् । तथा च तैरुक्तम्—

अद्य या मम गोविन्द जाता त्वयि गृहागते ॥ ४६ ॥

इति । तदेव न क्षोदक्षमतामर्हति । तथा च कालेने(त्यादिना)-च्यते (यत्) तदेव वर्ण्यमानविषयतया वस्तुनः स्वरूपं, तदेवालंकरणमित्यलंकार्यं न किंचिदवशिष्यते । तस्यैवोभयमलंकार्यत्वमलंकरणत्वं चेत्ययुक्तियुक्तम् । एकक्रियाविषयं युगपदेकस्यैव वस्तुनः कर्मकरणत्वं नोपपद्यते । यदि दृश्यन्ते तथाविधानि वाक्यानि येषामुभयमपि संभवति—

आत्मानमात्मना वेत्सि सृजस्यात्मानमात्मना ।

आत्मना कृतिना च त्वमात्मन्येव प्रलीयसे* ॥ ४७ ॥

इत्यभिधीयते, तदपि निःसमन्वयप्रायमेव । यस्मादत्र वास्तवेऽप्यभेदे काल्पनिकमुपचारसत्तानिबन्धनं विभागमाश्रित्य तद्व्यवहारः प्रवर्तते । किं च विश्वमयत्वात् परमेश्वरस्य परमेश्वरमयत्वाद्वा विश्वस्य, पारमार्थिकेऽप्यभेदे माहात्म्यप्रतिपादनार्थं प्रातिस्विकपरिस्पन्दविचित्रां जगत्प्रपञ्चरचनां प्रति [1]सकलप्रमातृतामस्य[1] संवेद्यमानो भेदावबोधः स्फुटावकाशतां न[2] कदाचिदप्यतिक्रामति । तस्मादत्र परमेश्वरस्यैव रूपस्य कस्यचित्तदाप्यमानत्वात् वेदनादेः क्रियायाः कर्मत्वं कस्यचित्साधकतमत्वात् करणत्व[3]मिति न किंचिदसंगतम्[3] । उदाहरणे पुनरपोद्धारबुद्धिपरिकल्पनयापि न कथंचिदपि विभागो विभाव्यते । तस्मात् "स्वरूपादतिरिक्तस्य परस्याप्रतिभासनात्" इति दूषणमत्रापि संबन्धनीयम् । अविभागपक्षे च तदेवालंकार्यं तदेवालंकरणमिति प्रेयसो रसवतश्च स्वात्मनि क्रियाविरोधात् "आत्मैव नात्मनः स्कन्धं क्वचिदप्यधिरोहति"[4] इति स्थितमेव ।

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* Kumārasambhava II. 10. [1] J (=Jaisalmer New Palm-leaf fragments). [2] J. [3] J. [4] See above I. 13.

अथ दूषणान्तरं ददाति तद्विरुद्धः स्यादिति । [अनेन न्यायेन वर्ण्यमानत्वात्तद्विरुद्धस्य प्रेयसः प्रतिपक्षोऽपि अप्रेयः प्रसादाधिकृतः; तस्मादलंकारो भवेत् ।] तथापि को दोषः स्यादिति चेत्तदपि न सम्यक्, तैरेव तथानभ्युपगमात् । अन्यच्च लौकिकमलंकार्यालंकरणव्यवहारं पर्यालोच्य तथाविधत्वसामान्यमात्रं समाश्रित्य पूर्वसूरयः काव्ये प्रवर्तिततद्व्यवहाराः संवृत्ताः । लोके त्रिभुवनान्तरवर्तिपदार्थजातमनन्तं सिद्धविद्याधराद्यलंकार्यम्, अलंकरणानि कटककेयूरादीनि कतिचिदेव, तदेवमेव काव्ये वर्णनाविषयस्य वस्तुनः शरीरमपर्यवसितमलंकार्यम्, तथैवालंकरणान्युपमादीनि कतिचिदेव । वर्णनीयस्य प्रेयःप्रभृतेरलंकारत्वे वर्ण्यमानादन्यालंकरणानामानन्त्यप्रसङ्गः । ततः परिसमा[1]प्त्यभावे संभावनावदभिधादीनामनारम्भः । तस्माल्लौकिकव्यवहारान्यूनानतिरिक्तमेवालंकार्यालंकारव्यवहारः काव्यविषयेऽपि वाच्यतामर्हति ।

अत्रैव दूषणान्तरमुपन्यस्यति — "अलंकारान्तरे" इति । संसृष्टिसंकरौ स्याताम् । प्रथमः(मं) प्रियतराख्यानमात्रसाधनस्य वर्ण्यमानत्वादलंकार्यस्याप्यलंकरणत्वे सति, अलंकारान्तरं रूपकादि यदा विधीयते तदा तस्मिन् विधीयमाने प्रेयसः संसर्गसंकीर्णतानिबन्धने संसृष्टिसंकरावलंकारविशेषौ स्याताम् भवेताम् । प्रेयोभणितियुक्तेषु वाक्येषु तज्ज्ञैर्न संसृष्टिसंकरव्यवहारः कदाचिदपि प्रवर्तितपूर्वः तथा प्रतिभासाभावात् । यथा[1]

इन्दोर्लक्ष्म स्मरविजयिनः कण्ठमूलं मुरारिः
दिङ्नागानां मदजलमषीभाञ्जि गण्डस्थलानि ।
अद्याप्युर्वीवलयतिलक श्यामलिम्नानु(वि)लिप्तान्याभासन्ते वद धवलितं किं यशोभिस्त्वदीयैः[2] ॥४८॥

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1 J. 2 *Alaṅkārasarvasva* p. 421, (R. P. Dwivedi's edn., Benares, 1971).

अत्र प्रेयोभिहितिरलंकार्या, व्याजस्तुतिरलंकरणम्; न पुनरुभयोरलंकारप्रतिभासो येन संसृष्टिव्यपदेशः[1] संकरव्यपदेशो वा [2]प्रवर्तते[2] तृतीयस्यालंकार्यतया वस्त्वन्तरस्याप्रतिभासनात् ।

एतदेव प्रकारान्तरेण प्रत्याख्यातुमुपक्रमते "अन्यत्रादर्शनादपि" (इति)। "अन्यत्र" अन्यस्मिन् विषये प्रेयोभणितिविविक्ते[3] वर्णनीयान्तरे प्रेयसो विभूषणत्वात्(त्वे) उपमादेरिवोपनिबन्धः प्राप्नोति । न च क्वचिदपि तथा[4] दृश्यते, तस्मादन्य[5]त्रादर्शनादपि[5] न च युक्तियुक्तमलंकरणत्वं, रसवतोऽपि तदेकयोगक्षेमत्वात् एवमेव विभूषणत्वमनुपपन्नम् ।

एवंमलंकरणतां प्रेयसः प्रत्यादिश्य वर्णनीयशरीर[6]त्वात्तदेक[6]रूपाणामन्येषां प्रत्यादिशति—

ऊर्जस्व्युदात्तयोस्तद्वद् भूषणत्वं न विद्यते ।
तथा समाहितस्यापि प्रकारद्वयशोभिनः[7] ।। १३ ।।

ऊर्जस्व्युदात्ताभिधानयोः पौर्वापर्यप्रणीतयोरलंकरणयोः "भूषणत्वं"-अलंकरणत्वं "न विद्यते"—न संभवति । कथं "तद्वत्" । तद्वदित्यनन्तरोक्तरसवदादिपरामर्शः, तेन तद्वत् तयोरिव प्रथमप्रतिषिद्धविभूषणभाव-रसादिवदेतयोर्विभूषणत्वं नास्तीत्यर्थः ।

(यद्यपि) चिरन्तनैर्लक्षणोदाहरणदर्शनपूर्वकमेतयोरलंकरणत्वमाख्यातं, तथाप्ययुक्तियुक्तत्वात् (तत्) नोपपद्यते—तथा च कैश्चित् प्रथमस्य लक्षणमुदाहरणं च दर्शितं यथा

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[1] तद्व्यपदेशः M. (=Madras Ms.) [2] वर्तते M. [3] विभक्ते J. [4] J. [5] J.
[6] J. [7] De's edn. reads the Kārikā differently:
ऊर्जस्व्युदात्ताभिधयोः पौर्वापर्यप्रणीतयोः ।
अलंकरणयोस्तद्वद् भूषणत्वं न विद्यते ।।

अनौचित्यप्रवृत्तानां कामक्रोधादिकारणात् ।
भावानां च रसानां च बन्ध ऊर्जस्वि कथ्यते[1] ॥ ४९ ॥

तथा कामोऽस्य ववृधे यथा हिमगिरेः सुताम् ।
संगृहीतुं प्रववृते हठेनापास्य सत्पथम्[2] ॥ ५० ॥

इति । कैश्चिदुदाहरणमेव वक्तव्यत्वाल्लक्षणं मन्यमानैस्तदेव प्रदर्शितम् । यथा वा

ऊर्जस्वि कर्णेन यथा पार्थाय पुनरागतः ।
द्विः सन्दधाति किं कर्णः शल्येत्यहिरपाकृतः[3] ॥ ५१ ॥

यथा वा

अपकर्ताहमस्मीति हृदि ते मास्म भूद्भयम् ।
विमुखेषु न मे खड्गः प्रहर्तुं जातु वाञ्छति[4] ॥ ५२ ॥

इति । तत्र प्रथमयोर्लक्षणोदाहरणयोस्तावदेतत् पर्यालोचनीयम् [5]किं तदनौचित्यं नाम, येन[5] (तथा) प्रवृत्तानां रसादीनामुपनिबन्धनमलंकारः संपद्यते । यस्मादौचित्यप्रतियोगिना तेन प्रतीयमानानां तेषां (न केवलं) परिपोषपरिहाणिः, प्रत्युत सौकुमार्यविरहः सावकाशतां प्रतिपद्यते । तदिदमुक्तम् —

अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम्[6] ॥ ५३ ॥

इति । यदि वा न पारमार्थिकमनौचित्यमत्र विवक्षितमपि तु विभावानुभावव्यभिचार्यौचित्याभिव्यङ्ग्यप्रस्तावान्तराविषय[7]निरव[7]द्यरसापेक्षया किमपि प्रस्तुतानुगुणमेव, तथा च "कामक्रोधादिकारणात्" इति युक्तिरुपन्यस्तेत्युच्यते, तदपि न सु[8]स्थितसमाधि । यस्मादौचित्यपरिपोष[9]पुष्कलरसापेक्षया[9] किंचिदनौचित्ययुक्तरस-

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[1] Udbhaṭa IV. 5. [2] Udbhaṭa IV. 6. [3] Bhāmaha III. 7. [4] Daṇḍin II. 293. [5] J. [6] *Dhvanyāloka* p. 138. [7] J. [8] J. [9] J.

भावोपनिबन्धनं परिमितसत्त्वप्रायप्राणिमात्रविषये कामादिकारणात् करणीयतामर्हति न पुनरुदाहृते विषये। (पुष्क)लविभावादिसमुदयसमुल्लासितः सहजकविशक्तिकौशलसमुद्भासितसौकुमार्यसमर्पितस्वाभाविकरामणीयकः सरसमतिमतः चन्द्रकान्तकौमुदीप्रकाशवदाश्चर्यविलासापसार्यमाणोपपत्तेः समुचितोऽपि रसः परमसौन्दर्यमावहति। तत् कथमनौचित्यपरिम्लानः कामादिकारणकल्पनोपसंहृतवृत्तिरलङ्कारतावभासतां प्रयास्यति? तथा च तथाविधे विषये वर्णनीयान्तरसमानतया रसवत्तां परिकल्पयन्तः सत्कवयो नितान्तं (वि)राजन्ते। यथा

पशुपतिरपि तान्यहानि कृच्छ्रा-
दगमयदद्रिसुतासमागमोत्कः।
कमपरवशं न विप्रकुर्युः
विभुमपि तं यदमी स्पृशन्ति भावाः[1] ॥५४॥

तदेतदवसरापतितमस्माभिः पर्यालोचितम्।

ननु भरतनयनिपुणमानसानां परमार्थविदां तत्रभवतां (अस्मिन् विषये) वयं विवदामहे, योऽयमत्रोदाहृतः स भगवान् रसाभासविषयतया वर्णनीयतामर्हति न वेति? किमौचित्यानौचित्यपरिकल्पनेन। सर्वथा यथा तत्रभवद्भ्यः प्रतिभासते तत्तथैवास्ताम्। तथापि तथाविधस्तदीयश्चित्तवृत्तिविशेषः प्राधान्येन वर्ण्यमानत्वात् अलंकार्यतां नातिक्रामति।

"द्विः सन्दधाति"[2] इत्यादौ वीरस्य वक्तुर्लोकोत्तरपौरुषाभिधानव्यसनिनः सहजोत्साहोत्सिक्तचित्तवृत्त्यतिशयव्यतिरेकेण न किंचिदन्यन्मुख्यतया वाक्यार्थतामुपनीतम्। तथाहि—सायकसन्धानक्रियाभ्यावृत्तिगणनमकस्मादपि स्वपरिस्पन्दतिरस्कारकारणं मन्य-

[1] *Kumārasambhava* VI. 95. [2] Bhāmaha III. 7.

मानः किमित्यनेन परिहरति । कर्ण इत्यभिमानप्रतीतिः (प्रधानं पुरुषवक्रभावोपबृंहितं) रूढिवैचित्र्ययोगिनः शल्येत्यामन्त्रणपदस्याभिप्रायः । पार्थायेति सामान्यस्य कस्यचिदाकारान्तरशब्द(र?) प्रतीकारस्य शत्रोः कृते तत्प्रतिघातसमर्थोपाध्यन्तरोपकरणं कदाचित्संभाव्येतापि इति प्रकरणात् प्रतीयते । आगत इति तत्प्रतिनिय-तार्थं(मनार्थं) प्रयत्नेनाभिमानेनान्योऽपि स्वयमागतः सन् अपाकृत इत्यभिमानोत्कर्षप्रतीतिः प्रकरणाद्गम्यते । उदाहरणमेवोर्जितम् । तदेवमयं प्रधानचेतनलक्षणोपकृतातिशयविशिष्टचित्तवृत्तिविशेषः वस्तुस्वभाव एव मुख्यतया वर्ण्यमानत्वात् अलंकार्यो न पुनरलंकारः ।

तदिदमुक्तम् —

उदारस्वपरिस्पन्दसुन्दरत्वेन वर्णनम् ।
वस्तुनो वक्रशब्दैकगोचरत्वेन वक्रता[1] ॥ इति ।

तस्मादेवंविधस्य चित्तवृत्तिविशेषत्वात् रसभावतदाभासानां यथायोगमेकतमस्मिन् विवक्षावशादन्तर्भावः संभवतीत्यलंकार्यत्वमेव युक्तम् न त्वलंकारभाव इति । तस्मान्न रसवदाद्यभिहितदूषणपात्रतामतिक्रामति । तदेतदुक्तमत्र सर्वमेव योजनीयम् । तद्वद्-"अपकर्ताहमस्मि"[2] इत्यपरमुदाहरणमनेनैव न्यायेन समानयोगक्षेमप्रायमिति गतार्थमेव ।

एवमुदात्तस्योभयप्रकारस्याप्यलंकार्यतैव युक्तिमती न पुनरलंकरणत्वं, तत्र प्रथमस्य तावल्लक्षणवाक्यमेव दुरधिगमसमन्वयम्

उदात्तमृद्धिमद्वस्तु[3] ॥ ५५*a* ॥

इति । अत्र यद्वस्तु तदुदात्तम्, अलकरणं कीदृशमित्याकाङ्क्षायाम्

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[1] See supra III. 1. [2] Daṇḍin II. 293. [3] Udbhaṭa IV. 8.

ऋद्धिमदित्यनेन यदि विशेष्यते तत्तदेव संपदुपेतं वस्तु वर्ण्यमानमलंकार्यं तदेवालंकरणमिति स्वात्मनि क्रियाविरोधलक्षणस्य दोषस्य दुर्निवारत्वात् स्वरूपादतिरिक्तस्य वस्त्वन्तरस्याप्रतिभासनात् ऊर्जस्विवदुदात्तेऽ(पि भूष)णभावानुपपत्तिः ।

अथवा ऋद्धिमद्वस्तु यस्मिन् यस्येत्यपि व्याख्यानं क्रियते, तथापि तदन्यपदार्थलक्षणं वस्तु वक्तव्यमेव यत्समासार्थोपनीतम् । तत्काव्यमेव तथाविधं भविष्यतीति चेत्तदपि न किंचिदेव, यस्मात् काव्यस्यालंकार इति प्रसिद्धिर्न पुनः काव्यमेवालंकरणमिति ।

यदि वा ऋद्धिमद्वस्तु यस्मिन् यस्य वा इत्यसावलंकारः (एव) समासार्थेनोपनीयते तथापि वर्णनीयादलंकरणमतिरिक्तमलंकरणकल्पमन्यदत्र (न किं)चिदेवोपलभ्यते इत्युभयथापि शब्दार्थासंगतिलक्षणो दोषः संप्राप्तावसरः संपद्यते ।

किं चोदात्तस्यालंकरणत्वे सति, अलंकरणान्तरविधानात् तदपेक्षानिबन्धनस्य संसृष्टिसंकरव्यपदेशस्याप्रसिद्धेरन्यस्मिन् विषये वर्णनीयान्तरे रूपकादिवत् तद्विरुद्धस्य समृद्धिरहितस्य वर्णनीयान्तरस्य चालंकारत्वप्रसंगात् उदात्तस्य न कथंचिदपि भूषणत्वोपपत्तिरस्ति ।

तथा द्वितीयस्याप्युदात्तप्रकारस्यालंकार्यत्वमेवोपपन्नं, न पुनरलंकारभावः । तथा चैतस्य लक्षणम्—

"..... चरितं च महात्मनाम् ।
उपलक्षणतां प्राप्तं नेतिवृत्तत्वमागतम्"[1] ॥ ५५*bcd* ॥

इति । तत्र वाक्यार्थपरमार्थविद्भिरेवं पर्यालोच्यताम्, यन्महानुभावानां व्यवहारस्य लक्षणमात्रवृत्तेरन्वयः प्रस्तुते वाक्यार्थे कश्चित्

[1] Udbhaṭa IV. 8.

विद्यते न वेति। तत्र पूर्वस्मिन् पक्षे तत्र तदलीनत्वात् पृथगभिधेयस्यापि पदार्थान्तरवत् तदवयवत्वेनैव व्यपदेशो न्याय्यः, पाण्यादेरिव शरीरे, न पुनरेवालंकारभावोऽपि इति। द्वितीयस्मिन् पक्षे तदन्वयाभावादेव वाक्यान्तरवर्तिपदार्थवत् तत्र तस्य सत्तैव न संभवति इति न पुनरलंकारचर्चा।

ननु च रूपकादेरलंकारस्यापि तत्रान्वयो विद्यते, ततस्तस्यापि तदन्वितत्वात् अलंकारता निवर्तते। सत्यमेतत्, किं तु तदन्वितस्य द्वैविध्यं विद्यते, अपकर्षान्तरवत् प्रस्तुततात्पर्याङ्गभावेन, विभूषणान्तरवत् तदुपशोभाकारित्वमात्रेणैव च। तत्र पूर्वस्मिन् पक्षे युक्तिरुक्तैव। तद्विच्छित्तिविधायित्वमात्रे महापुरुषचरितस्य दूषणानीति न दुष्परिहराण्येव। तद्विरुद्धवृत्तेर्वर्णनीयान्तरस्यालंकारत्वप्रसङ्गः। अलंकारान्तरसंनिधाने तदपेक्षानिबन्धनसंसृष्टिसंकरव्यपदेशयोग्यता, विषयान्तरेऽप्यलंकारान्तरवत् प्रवर्तनं चेति।

यदपि समञ्जसोदाहरणबन्धनव्यसनितया पूर्वसूरिभिरत्रादरप्रथनपूर्वकं प्रतिष्ठितम्, तदपि प्रस्तुततात्पर्यपरायत्तवृत्तित्वादेव (सहृदयभाव)नां प्रति मनागपि न पात्रतां प्रतिपद्यते। यथा

नेथा कुन्यपृथक् तर्जरत्ता...
...मस्थापत्तेः विच्छित्ति...(?) ॥५६॥
...महेन्द्रकन्दरक्वणत्कर्णेषु टङ्कान्विताः
ते नीला...शेखरशरक्षेपैकवीथीभुवा...
दुर्गा अविगाहिताः शशिरुचा कीर्त्या वसन्त्यास्तव (?)
॥५७॥

[अत्र पूर्वापरवर्णितः महापुरुषचरितलक्षणपदार्थो (व्यतिरेकोपबृंहितः?) प्रस्तुतवाक्यार्थतात्पर्यमेव विघटते, न पुनस्तदुप-

शोभामात्रमेव। तथाचायमत्राभिप्रायो यदस्खलितैः लेखमहापुरुष-पुरुष (प्रभृति) सकलसंचारितचरितापसरणं संरंभमात्मसात्कृते च कार्ये तदतिरिक्तवृत्तान्तपुरुषान्तरव्यतिरेकेण न कस्यचिदन्यस्य निःसामान्यवृत्तेरपि प्रकाशते। तस्मात्तथाविधमहासत्त्वापदानमहमुदितेष्वपि तेषु प्रदेशेषु भवतः परं प्रतापः प्रथितुं प्रगल्भत इति?]

एवं समाहितस्याप्यलंकार्यत्वमेव न्याय्यम् न पुनरलंकरणभावः। तदाह—"तथा समाहितस्यापि"। "तथा"—तेनैव प्रकारेण पूर्वोक्तेन समाहिताभिधानस्य चालंकारस्य "भूषणत्वम्" अलंकरणत्वं न विद्यते नास्तीत्यर्थः। तथाहि तस्येदं लक्षणम्—

रसभावतदाभासप्रशमोऽविदितक्रमः[1] (?)
अन्यानुभावनिश्शून्यरूपो यस्तत्समाहितम् ॥५८॥

रसभावतदाभासानां प्रशमव्यपदेशविषयो दशाविशेषः, तदनन्तर-रसावतारतरङ्गवर्जितो निजव्यञ्जकव्यापारविरामविश्रान्त-विभ्रमः प्रथमपरिस्पन्दैः परिसमाप्तेः उत्तरसमुदायादनभिव्यक्ते-रसंवेद्यमानक्रमः सन्ध्यासमयनिभसंनिवेशविशेषः सत्कविभिरपि कथंचिदुन्नेयवृत्ति(र)निमित्तमनोहरः समाहितमलंकरणम्। तथा

अक्ष्णोः स्फुटाश्रुकलुषोऽरुणिमा विलीनः
शान्तं च सार्धमधरस्फुरणं भ्रुकुट्या।
भावान्तरस्य (तव) गण्डगतोऽपि कोपो
नोद्गाढवासनतया प्रसरं ददाति[2] ॥५९॥

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[1] तत्प्रशान्तो निरक्रमो—M. (=Madras Ms.); Cf. Udbhaṭa, IV. 7—
रसभावतदाभासवृत्तेः प्रशमबन्धनम्।
अन्यानुभावनिःशून्यरूपं यत्तत्समाहितम् ॥ and
Dhvanyāloka, II. 3—
रसभावतदाभासतत्प्रशान्त्यादिरक्रमः।
ध्वनेरात्माङ्गिभावेन भासमानो व्यवस्थितः ॥

[2] *Alaṅkārasarvasva* p. 701 (R. P. Dwivedi's edn.),

तदपि न संपत् (सम्यक्) समाहितम् । यस्माद्रसादिविशेषस्य सतस्तस्य स्वरूपलाभः । तेषां च चित्तवृत्तिविशेषत्वात् भूषणत्वे निषिद्धस्यापि तदेकरूपत्वात् कथं तदुपपद्यते ।

किं च प्रधानचेतनस्वरूपत्वात् वर्णनीयस्वभावभूतस्य (तदन्यविधस्य) अर्थात्मनः सहजव्यञ्जकासहिष्णोः व्यतिरिक्तपदार्थान्तरसंपर्कसहत्वं स्वच्छस्वभावत्वादेव न कथंचिदपि समञ्जसतां समासादयतीत्येवं स्वरूपादतिरिक्तपदार्थान्तरस्याप्रतिभासनादित्यादि यथासंभवमनिवार्यम् ।

यदपि कैश्चित्प्रकारान्तरेण समाहिताख्यमलंकरणमाख्यातं तस्यापि तथैव भूषणत्वं न विद्यते, तदभिधत्ते—

"तथा समाहितस्यापि प्रकारद्वयशोभिनः" ॥ ६० ॥

पूर्वोक्तेन प्रकारेण अनेन चापरेणेति द्वाभ्यां प्रकाराभ्यां शोभमानस्य समाहितस्यालंकरणत्वं न संभवति। तथाचास्य लक्षणोदाहरणे—

किंचिदारभमाणस्य कार्यं दैववशात् पुनः ।
तत्साधनसमापत्तिर्यत्तमाहुः समाहितम्[1] ॥ ६१ ॥

इति । स्पष्टार्थमिदं वाक्यम् ।

मानमस्या निराकर्तुं पादयोर्मे पतिष्यतः ।
उपकाराय दिष्टयैतदुदीर्णं घनगर्जितम्[2] ॥ ६२ ॥

अत्र पूर्वस्य पूर्वस्य वस्तुनः प्रधानं समर्थनमुत्तरत्र समाहित(मिति) यदुच्यते तदास्तां, समाहितशब्दवाच्यत्वे न केनचित् (निवा)र्यते । अलंकरणत्वं पुनर्द्वयोरपि सरसवृत्तत्वात् गुणप्रधानभावस्याभावान्न किंचिदुपपद्यते । द्वयोरपि वस्तुधर्मतया वर्णनीयत्वमेव समानं

[1] काव्यादर्श III. 298. [2] Ibid. III. 299.

(तदर्थं घनगर्जितमु)दीर्णमित्येति प्रतीतावुत्प्रेक्षा भविष्यति इत्यलमतिप्रसङ्गेन ।

तदेवं चेतनाचेतनपदार्थभेदभिन्नं स्वाभाविकसौकुमार्यमनोहरं वस्तुनः स्वरूपं प्रतिपादितम् । इदानीं तदेव कविप्रतिभोल्लिखितलोकोत्तरातिशयशालितया नवनिर्मितं मनोज्ञतामुपनीयमानमालोच्यते । तथाविधभूषणविन्यासविहितसौन्दर्यातिशयव्यतिरेकेण भूष्यत्वनिमित्तभूतं न तद्विदाह्लादकारितायाः कारणम् ।

प्रसिद्धो वस्तुधर्मो यो न विच्छित्त्याश्रयो भवेत् ।
तदेवं कविमुख्यानां वर्णनायोगमास्थितः ॥ ६३ ॥

तस्य लोकोत्तरोत्कर्षलेखालगितवृत्तिभिः ।
गुणैः(श्च) भासमानस्य नवत्वमुपपद्यते ॥ ६४ ॥

इत्यन्तरश्लोकौ ।

तदेवं नूतनातिशयविधायिनः काव्यार्थस्वरूपस्य अलंकाराः । ततस्तानेवोपक्रमते—

अभिधायाः प्रकारौ स्तः कोऽप्येनं स्फुटयत्यसौ ।
काव्यस्य कश्चिद्विच्छित्तिं द्योतयत्यङ्गतः स्थितः[1] ॥ १४ ॥

अभिधाया इत्यादि । रसवदलंकारादिः कश्चिदंशेन वर्तमानो विभूष्यस्य शोभातिशयमावहति । [2]कश्चिदङ्गतो व्यवस्थितस्तस्य मुख्यतां द्योतयन्नात्मनो विभूषणभावमाविष्करोतीति चोदाहरिष्यामः ।[2] [3]इदानीमेतदेव विभज्य[3] विचारयति—

यथा स रसवन्नाम सर्वालंकारजीवितम् ।
काव्यैकसारतां याति तथेदानीं विचार्यते ॥ १५ ॥

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[1] This Kārikā is not found in De's edn. [2] J. [3] J.

यथेत्यादि । "यथा स रसवन्नाम"—'यथा' येन प्रकारेण 'सः'—पूर्वप्रख्यातवृत्तिरलंकारो (रसवन्नाम) रसवदभिधानः "काव्यैकसारतां याति" [1]कविक[1]र्मैकसर्वस्वतां प्रतिपद्यते । "सर्वालंकारजीवितं"—सर्वेषामलंकाराणामुपमादीनां "जीवितं" [2]स्फुरित[2]भूतं च संपद्यते, "तथा"—तेन प्रकारेण "इदानीं" अधुना "विचार्यते"—विविच्यते, लक्षणोदाहरणभेदेन वितन्यते ।

तमेव रसवदलंकारं लक्षयति—

रसेन वर्तते तुल्यं रसवत्त्वविधानतः ।
योऽलंकारः स रसवत् तद्विदाह्लादनिर्मितेः ।। १६ ।।

रसेनेत्यादि । योऽलंकारः स रसवदिति । यः किलैवंस्वरूपो रूपकादिः स रसवदभिधीयते । किंस्वभावः? "रसेन वर्तते तुल्यं"—रसेन शृङ्गारादिना तुल्यं वर्तते समानमातिष्ठति । यथा ब्राह्मणेन तुल्यं वर्तते ब्राह्मणवत् क्षत्रियस्तथैवासौ रसवदलंकारः । कस्मात्? "रसवत्त्वविधानतः"—रसोऽस्यास्ति इति रसवत् काव्यं, तस्य भावस्तत्त्वं, तद्विधानतः—सरसत्वसंपादनात् । (कुतः?) "तद्विदाह्लादनिर्मितेः"—तत् [3]काव्यं विदन्तीति[3] तद्विदः तज्ञाः, तेषामाह्लादनिर्मितेरानन्दनिष्पादनात् । यथा रसः काव्यस्य रसवत्तां तद्विदाह्लादं च विदधात्येवमुपमादिरप्युभयं निष्पादयन् रसवदलंकारः संपद्यते । यथा

उपोढरागेण विलोलतारकं
तथा गृहीतं शशिना निशामुखम् ।
यथा समस्तं तिमिरांशुकं तया
पुरोऽपि रागाद्गलितं न लक्षितम्[4] ।। ६५ ।।

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[1] J. [2] J. [3] J. [4] *Dhvanyāloka* p. 20 (Dharwar edn.).

अत्र स्वावसरसमुचितसुकुमारस्वरूपयोर्निशाशशिनोर्वर्णनीयत्वं प्राधान्येन वाक्यार्थशरीरम्। [1]तत्कान्तिकारितया[1] रूपकालंकारः समारोपितकान्तिवृत्तान्तः कविनोपनिबद्धः। स च श्लेषच्छायामनोज्ञविशेषणवक्रभावात् विशिष्टलिङ्गसामर्थ्याच्च सुतरां [2]समुद्भासमानः[2] काव्यस्य सरसतां समुल्लासयन् तद्विदामाह्लादमादधानः स्वयमेव रसवदलंकारतां समासादितवान्।

यथा विलासिनीवल्लभादिशब्दाभिधान(मन्तरेणापि) तत्स्वरूपसमर्पणसामर्थ्यं रूपकस्य सम्भवति तथैकदेशविवर्तिरूपकविचारावसरे सुतरां समुन्मीलयिष्यामः। न चात्र पूर्वोक्तानि दूषणानि (संसृष्टिसंकरादीनि) प्रभवितुं शक्नुवन्ति। "तथा चान्यत्र दर्शनात्" इति विषयान्तरे परिदृश्यमानत्वादनेनैवोदाहरणेन (तत्) परिहृतम्। "स्वरूपादतिरिक्तस्य परस्याप्रतिभासनात्"[3] इत्यलंकार्यालंकरणयोरपृथग्भावस्य अलंकार्यत्वे स्वात्मनि क्रियाविरोधात्तस्यैवालंकरणत्वानुपपत्ति[4]रुदाहरणान्तरैः[5] परिहृता[6]। यथा

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[1] J. [2] J.

[3] See Supra III, 11. On this KLV comments:—कुत इत्याह स्वरूपादिति शब्दार्थेति च। **स्वरूपाद्** इति स्वरूपादतिरिक्तस्य परस्याप्रतिभासानादिति नोपपद्यत इति सम्बन्धः p. 316.

[4] On this KLV comments:— **अलङ्करणत्वानुपपत्तिः** इति। पूर्वं हि परस्याप्रतिभासनादिति दूषणप्रपञ्चेऽलङ्कार्यश्चेद्रसस्तदन्येन केनचिदलङ्करणेन भवितव्यं न तु तस्यैवालङ्करणत्वमुपपद्यत इति यद्दूषणमुपपादितं, तदनेनोट्टङ्कितमिति।

[5] On this KLV comments:— **उदाहरणान्तरैः** इति। यत्र वस्तुनः प्राधान्येन वर्णनीयत्वमुपोढरागेणेत्यादौ तस्मादन्यैरुदाहरणैरित्यर्थः। तेषु हि रसस्य प्राधान्येन वर्णनीयत्वम्। p. 317.

[6] On this KLV comments:— इति यदि हि रसस्यैवालङ्करणत्वमभ्युपगम्येत स्यादयं दोषः। स्वात्मनि क्रियाविरोधात्तस्यानुपपत्तिरिति। न चैवमुदाहरणान्तरेषु तेषु रसेन तुल्यं वर्तते इति यो रसवदलङ्कारो रूपकादिस्तस्यैव रसं प्रत्यलङ्करणत्वं न तु स्वात्मानं प्रति रसस्येत्यर्थः। p. 317.

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ॥
करं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं
वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती[1] ॥ ६६ ॥

अत्र परमार्थः—प्रधानवृत्तेः शृङ्गारस्य भ्रमरसमारोपितकान्तवृत्तान्तो (रूपकं) रसवदलंकारः शोभातिशयमाहितवात्। यथा वा

कपोले पत्राली[2] ॥ ६७ ॥[3] इत्यादौ । तदेवमनेन न्यायेन

"क्षिप्तो हस्तावलग्न"[4] ॥६८॥

इत्यत्र रसवदलंकारप्रत्याख्यानमयुक्तम् । सत्यमेतत्, किंतु विप्रलम्भशृङ्गार(स्याङ्ग)ता तत्र निवार्यते, शेषस्य पुनस्तत्तुल्यवृत्तान्ततया[5] रसवदलंकारत्वमनिवार्यमेव । न चालंकारान्तरे सति रसवदपेक्षानिबन्धनः संसृष्टिसंकरव्यपदेशप्रसङ्गः प्रत्याख्येयतां प्रतिपद्यते । यथा

अङ्गुलीभिरिव केशसंचयं
संनिगृह्य तिमिरं मरीचिभिः ।
कुड्मलीकृतसरोजलोचनं
चुम्बतीव रजनीमुखं शशी[6] ॥ ६९ ॥

अत्र रसवदलंकारस्य रूपकादीनां च संनिपातः सुतरां समुद्भासते[7] ।

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[1] *Abhijñāna-Śakuntalā*, I. 24.

[2] See Supra II. 101.

[3] On this KLV comments:— अत्रापि प्रधानवृत्तेः शृङ्गारस्योभयार्थप्रतिपादकप्रियशब्दबलादारोपप्रतिपत्ते रूपकं रसवदलंकारः शोभातिशयमावहतीति ।

[4] See Supra III 43.

[5] On this KLV comments:— **तत्तुल्यवृत्तान्ततया** इति । चलापाङ्गमिति, कपोले पत्रालीति चेति पूर्वोक्तयोरुदाहरणयो रूपकस्य यो न्यायो वृत्तान्तापरपर्यायस्तत्तुल्यतयेत्यर्थः । तत्तत्र रसवदलङ्कारः श्लेषः उपमा चेति द्वयोरुपनिबन्धे संसृष्टिव्यपदेशः सङ्करव्यपदेशो वा प्रसज्यन्न प्रत्याख्यातुं शक्यत इत्याह ।

[6] *Kumārasambhava* VIII. 63. [7] Misreading in Ms.—न समुद्भासते.

तत्र "चुम्बतीव रजनीमुखं शशी"ति उत्प्रेक्षालक्षणस्य रसवदलंकारस्य प्राधान्येनोपनिबन्धः। तदङ्गत्वेनोपमादीनाम्[1]। केवलस्य[2] प्रस्तुतरसपरिपोषापरिनिष्पत्तेः।

ऐन्द्रं धनुः पाण्डुपयोधरेण
शरद्दधानार्द्रनखक्षताभम्।
प्रसादयन्ती सकलङ्कमिन्दुं
तापं रवेरभ्यधिकं चकार[3] ॥ ८० ॥

इति। अत्र[4] समयसंभवः पदार्थस्वभावः[5] तद्वाचके[6]वादि[6]शब्दाभिधानं विना प्रतीयमानोत्प्रेक्षालक्षणेन रसवदलंकारेण कविना कामपि कमनीयतामधिरोपितः; प्रतीत्यन्तर[7]मनोहारिणां सकलङ्कादीनां वाचकानामुपनिबन्धात्, पाण्डुपयोधरेणार्द्रनखक्षताभमैन्द्रं धनुः दधानेति श्लेषोपमयोश्च तदानुगुण्येन विनिवेशनात् (च)। एवं सकलङ्कमपि प्रसादयन्ती परस्याभ्यधिकं तापं चकारेत्येवंरूपः प्रकारो हि रूपकालंकारनिबन्धनः प्रकटाङ्गनावृत्तान्तसमारोप(रमणीयः) सुतरां समन्वयं समासादितवान्। अत्रापि प्रतीयमानवृत्तेः रसवदलंकारस्य प्राधान्यं, तदङ्गत्वमुपमादीनामिति पूर्ववदेव सङ्गतिः।

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[1] KLV comments on this:— **उपमादीनामिति**। उपमारूपकश्लेषाणाम्। p. 317.

[2] **केवलस्येति**— उपमादिविरहितस्य रसवदलङ्कारस्य यतः प्रसक्तरसपरिपोषो न निष्पद्यते। KLV p. 317.

[3] Cited also in *Locana*, p. 37 (NSP edn.) and *Vyaktiviveka*, p. 361 (R.P. Dwivedi's edn. Benares, 1964).

[4] KLV comments on this:— **अत्र** इति। अत्र पदार्थस्वभावमिवादिशब्दं वा विनापि रसवदलङ्कारेण हेतुना यः समन्वयसम्बन्धः स कविना श्लेषस्य श्लेषोपमयोश्चोपनिबन्धात् कामपि कमनीयतामाधिरोपित इति वाक्यार्थः। p. 317.

[5] **पदार्थं** इति। न ह्यत्र देवदत्तः कटं करोतीतिवत् शरद इन्दुप्रसादनं घटते, न च लिम्पतीव तम इत्यादिवदत्रेव शब्दादिरस्ति। KLV Loc. cit. [6] J.

[7] **प्रतीत्यन्तर°** इति। प्रतीत्यन्तरं सापराधत्वादिविषयम्। —KLV, Loc. cit.

यत्रापि[1] प्रथमोद्भेदमनोहररत्यादिवदाचरणमलंकाराणां तत्राप्ययमेव समन्वयः सहृदयैः स्वयमनुसन्धेयः । यथा

लग्नद्विरेफाञ्जनभक्तिचित्रं
मुखे मधुश्रीस्तिलकं निवेश्य ।
रागेण बालारुणकोमलेन
चूतप्रवालोष्ठमलंचकार[2] ॥ ७१ ॥

अत्र समारोपितनायिकावृत्तान्तस्य श्लेषच्छायासहायस्य रूप[3](कस्य तद्वदा)[4]चरणात् रसवदलङ्कारत्वम् ।

यदपि नीरसप्रायं पदार्थजातं तदपि सर्वमनेनैव सरसतामुपपद्यते । यथा

"बालेन्दुवक्राणि"* ॥ ७२ ॥

इति । [5]तदेवमयं सकलकाव्योपनिषद्भूतः काष्ठकुड्योपमानां पदार्थानामलंकाराणां किमपि स्फुरितं समर्थयंश्चेतनचमत्कार[5]कारितायाः कारणतां प्रतिपद्यते ।

[6]अयं स रसवन्नाम सर्वालंकरणाग्रणीः ।
चूडामणिरिवाभाति कायोत्कर्षैककारणम् ॥ ७३ ॥
कविकौशलसर्वस्वमद्योद्घाटितमञ्जसा ।
विपश्चितां विचारस्य गोचरत्वं गमिष्यति[6] ॥ ७४ ॥

इत्यन्तरश्लोकौ ।

एवं नीरसानां पदार्थानां सरसतां समुल्लासयितुं रसवदलंकारं समासादितवान् । इदानीं स्वरूपमात्रेणैवावस्थितानां वस्तूनां कमप्यतिशयमुद्दीपयितुं दीपकालंकारमुपक्रमते । तच्च प्राचीना-

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[1] अ(य?)त्रापि) इति । अस्मिन्नप्युदाहरणे रत्यादिवदाचरणमिति शृङ्गारादिरसतुल्यतया । KLV, Loc. cit. [2] *Kumārasambhava*, III, 30. [3] J.

[4] तद्वद् इति । शृङ्गाररसतुल्यम् । KLV, p. 317. [5] J. [6] J.

* *Kumrasambhava*, III. 29.

चायँरादिदीपकं मध्यदीपकम् अन्तदीपकमिति दीप्यमानपदापेक्षया वाक्यस्यादौ मध्येऽन्ते च व्यवस्थितं, दीपयतीति क्रियापदमेव दीपकाख्यमलंकरणमाख्यातम् । यथा

मदो जनयति प्रीतिं सानङ्गं मानभङ्गुरम् ।
स प्रियासङ्गमोत्कण्ठां साऽसह्यां मनसः शुचम्[1] ॥ ७५ ॥

मालिनीरंशुकभृतः स्त्रियोऽलंकुरुते मधुः ।
हारीतशुकवाचश्च भूधराणामुपत्यकाः[2] ॥ ७६ ॥

चीरीमतीररण्यानीः सरितः शुष्यदम्भसः ।
प्रवासिनां च चेतांसि शुचिरन्तं निनीषति[3] ॥ ७७ ॥

अत्र क्रियापदानां दीपकत्वं प्रकाशकत्वम्, यस्मात् क्रियापदैरेव प्रकाश्यन्ते स्वसंबन्धितया ख्याप्यन्ते । तदेवं सर्वस्य कस्यचिद्दीपकव्यतिरेकिणोऽपि क्रियापदस्यैकरूपत्वात् दीपकाद्वैतं प्रसज्यते ।

किं च शोभातिशयकारित्वस्य युक्तिशून्यत्वे अलंकरणत्वानुपपत्तिः । अन्यच्चास्तां तावत्क्रिया । एवं यस्य कस्यचिद्वाक्यवर्तिनः पदस्य संबन्धितया पदान्तरद्योतनं स्वभाव एव । परस्परान्वयसंबन्धनिबन्धनत्वात् वाक्यार्थस्वरूपस्येति पुनरपि दीपकवैश्वरूप्यमायातम् । आदौ मध्ये चान्ते वा व्यवस्थितं क्रियापदमतिशयमासादयति येनालंकारतां प्रतिपद्यते (इति चेत्) तेषां च वाक्यादीनां परस्परं तथाविधः कः स्वरूपातिरेकः (विशेषः) संभवति क्रियापदप्रकारभेदनिबन्धनं वाक्यस्य यदादिमध्यान्तं तदेतदर्थकवाक्यादिष्वपि संभवतीत्येवमपि दीपकप्रकारानन्त्यप्रसङ्गः । दीपकालंकारविहितवाक्यान्त[4]र्वर्तिनः क्रियापदस्य भ्वादिव्यतिरिक्तत्वमेव काव्यत्वव्यपदेशः ।

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[1] Bhāmaha II. 27. [2] Bhāmaha II. 28. [3] Bhāmaha II. 29.
[4] °वाक्यान्तरवर्तिनः M.

यदि वा समानविभक्तीनां बहूनां कारकाणामेकं क्रियापदं प्रकाशकं दीपकमित्युच्यते, तत्रापि काव्यच्छायातिशयकारितायाः किं निबन्धनमिति वक्तव्यमेव। प्रस्तुताप्रस्तुतविषयसामर्थ्यसंप्राप्त-प्रतीयमानवृत्तिसाम्यमेव नान्यत्किंचिदित्यभियुक्ततरैः प्रतिपादित-मेव। यथा

आदिमध्यान्तविषयाः प्राधान्येतरयोगिनः।
अन्तर्गतोपमाधर्मा यत्र तद्दीपकं विदुः* ॥ ७८ ॥

उदाहृतं च ग्रन्थान्तरे यथा

चंकम्मन्ति करीन्दा दिसागअमअगन्धहारिअहिअआ।
दुःख बणे च कइणो भणिइविसममहाकइमग्गे§ ॥ ७९ ॥

चंक्रम्यन्ते करीन्द्रा दिग्गजमदगन्धहारितहृदयाः।
दुःखं वने च कवयो भणितिविषममहाकविमार्गे ॥ इति छाया।

अत्र (प्रस्तुताप्रस्तुतविषयसामर्थ्यसंप्राप्त)साम्यसमुल्लसितं सहृ-दयहृदयाह्लादकारि काव्यरामणीयकं स्वरूपमेव। क्रियापदं पुनर्वाक्याविनाभावि वाक्यान्तरवद् व्यवस्थितम्, अत्रैव पदान्तर-वच्च। (अयम)त्र वाक्यार्थः। यथा

दिक्कुञ्जरमदामोदसुहितमानसाः करीन्द्राः कानने कथमपि दुःखं चंक्रम्यन्ते, तथा भणितिविषमे वक्रोक्तिविचित्रे महाकविमार्गे कवय इति चशब्दस्यार्थः। ते[1] हि साभिमानाः[2] सन्तः तदतिरिक्त-परिस्पन्दतया वर्तितुमीहमानाः कृच्छ्रेण समाचक्षिरे इत्यभिप्रायः।

तस्मात् साम्यैकजीवितमलंकरणमिदं प्रतीयमानत्वान्मनोहारि प्रकारान्तरम्। (यत्र) त्रिविधं हि प्रतीयमानवृत्तिसाम्यं समुद्भासते तत्रायमेव न्यायोऽनुसन्धेयः। शिष्टं पुनर्वार्तामात्रमेव, यथा

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* Udbhaṭa I. 14. §KLV comments on this—चंकम्मंति इति। अत्र कवयः प्राकरणिकाः स्फुटमेव प्रतीयन्ते। p. 266. [1]न M. [2]साभिमताः M.

गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः* ॥ ८० ॥

इति । तदिदानीं दीपकमलंकारान्तरकरणं कलयन् कामपि काव्यकमनीयतां कल्पयितुं प्रकारान्तरेण प्रक्रमते—

औचित्यावहमम्लानं तद्विदाह्लादकारणम् ।
अशक्तं धर्ममर्थानां दीपयद्वस्तु दीपकम् ॥ १७ ॥

औचित्यावहमित्यादि । "वस्तु दीपकं" वस्तु सिद्धरूपमलंकरणं । भवतीति संबन्धः, क्रियान्तराश्रवणात् । तदेवं सर्वस्य कस्यचिद्वस्तुनः सद्भावात्तदापत्तिरित्याह—"दीपयत्" प्रकाशयदलंकरणं संपद्यते । किं कस्येत्यभिधत्ते—"धर्मं" =परिस्पन्दविशेषम्, "अर्थानां" = वर्णनीयानाम् । कीदृशं—"अशक्तम्" = अप्रकटम्, तेनैव प्रकाशमानत्वात् । किंस्वरूपं च—"औचित्यावहं" = औचित्यमौदार्यमावहति यः तं तथोक्तम् । अन्यच्च किंविधम्—"अम्लानं" = प्रत्यग्रमनालीढमिति यावत् । एवंविधस्वरूपत्वात् "तद्विदाह्लादकारणं" = काव्यविदानन्दनिमित्तम् ।

अस्यैव प्रकारान्तरान् निरूपयति—

एकं प्रकाशकं, सन्ति भूयांसि भूयसां क्वचित् ।
केवलं पङ्क्तिसंस्थं वा द्विविधं परिदृश्यते ॥ १८ ॥

एकमिति । "द्विविधं परिदृश्यते" = द्विप्रकारमवलोक्यते लक्ष्ये विभाव्यते । कथं ? "केवलं" = असहायं, "पङ्क्तिसंस्थं वा" पङ्क्तौ व्यवस्थितं तत्तुल्यकक्षायां सहायान्तरोपरचितायां वर्तमानम् । कथम् ? "एकं" (भूयसां) बहूनां पदार्थानामेकं "प्रकाशकं" दीपकं केवलमित्युच्यते । यथा वा

असारं संसारम्[1] ॥ ८१ ॥ इत्यादि ।

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* Bhāmaha II 87. [1] See Supra I. 21.

अत्र "विधातुं व्यवसितः" कर्ता संसारादीनामसारत्वप्रभृतीन् धर्मान् उद्योतयन् दीपकालंकारतामवाप्तवान् ।

पङ्क्तिसंस्थं (?) "भूयांसि"= बहूनि वस्तूनि दीपकानि "भूयसां" प्रभूतानां वर्णनीयानां "सन्ति वा क्वचित्" भवन्ति वा कस्मिंश्चिद्विषये । यथा

कइकेसरी वअणाणा मोतिअरअणाणा आइवेअटिओ ।
ठाणाठाण जाणइ कुसुमाण अ जीणमालारो[1] ॥ ८२ ॥

कविकेसरी वचनानां मौक्तिकरत्नानामादिवैकटिकः ।
स्थानास्थानं जानाति कुसुमानां च जीर्णमालाकारः ॥
इति छाया ।

चिरन्तनैरेतदेवोदाहृतं, तच्चायुक्तमिति पूर्वपक्षतां प्रापितमिदानीं किमेतस्याप्यतिरिक्तत्वमायाति, येन सिद्धान्तसिद्धमनुपादेयतामधितिष्ठति? युक्तमुक्तम् । किं तु तैर्वाक्यैकदेशवृत्ति क्रियापदं कारकाणि बहूनि स्वसंबन्धितया प्रकाशयदेकं दीपकमित्यभिहितम्, (वयं) पुनस्तान्येव कारकाणि वर्णनीयानां वस्तूनां कमप्यतिशयं प्रकाशयन्ति बहूनि दीपकानीति ब्रूमः ।

तथा च "स्थानास्थानं जानाति" इत्यस्यायमभिप्रायः । प्रस्तुतवस्तुशोभातिशयावहं कमप्यवकाशविशेषं वेत्तीति । किमुक्तं भवति? कविकेसरी पदानामुपनिबन्धविदग्धतया कमपि छायातिशयमुत्पादयति, मौक्तिकरत्नानां चादिवैकटिकः, कुसुमानां च जीर्णमालाकार इति ।

यद्यपि पदानां केसरिप्रभृतीनां च सजातीयापेक्षया परस्परप्रतीयमानवृत्तिसाम्यं समुद्भासते, तथापि प्राधान्याद्दीपकं तात्पर्यपर्यवसितम् । वाक्यार्थेन साम्यं पुनः नात्र परिभासते । यथा वा

[1] KLV observes—कइकेसरी इति । अत्रापि कविकेसरी प्राकरणिकः । p. 266.

चन्द्रमऊएहिँ णिसा णलिनी कमलेहिँ कुसुमगुच्छेहिं लआ।
हंसेहिँ सारअसोहा कव्वकहा सज्जनेहिँ करइ गरुई[1] ॥८३॥

चन्द्रमयूखैर्निशा नलिनी कमलैः कुसुमगुच्छैर्लता ।
हंसैश्शारदशोभा काव्यकथा सज्जनैः क्रियते गुर्वी ॥
इति छाया ।

अत्र ऐ(न्दव मयूखादिभि)रेताः सर्वाः समुल्लासितशोभातिशयाः संपद्यन्त इति कर्तृपदान्येव बहूनि दीपकानि । शिष्टं पूर्ववदेव सर्वं समादेयम् ।

[अपरं त्रिप्रकारं च क्वचिद्भूयांसि भूयसा ।
दीपकं दीपयत्यन्यत्तदन्यद्दीपयन्मतम्[2] ॥ १९ ॥]

तदपरं[3] पङ्क्तिसंस्थं नाम (अवस्थाभेद)कारणात् "त्रिप्रकारं" त्रयः प्रकाराः प्रभेदाः यस्येति विग्रहः । तत्र प्रथमस्तावत् अनन्तरोक्तो भूयांसि भूयसां क्वचिद्भवन्तीति ।

द्वितीयो "दीपकं दीपयत्यन्यत्तदन्यत्"इति[4] (यद)न्यस्यातिशयोत्पादकत्वेन दीपकम् । यद्विहितं तत्कर्मभूतमन्यत् कर्तृभूतम् । "दीपयति" = प्रकाशयति, "तदप्यन्यद्दीपयति" इति ।

द्वितीयदीपकप्रकारो यथा—

क्षोणीमण्डलमण्डनं नृपतयस्तेषां श्रियो भूषणं
ताः शोभां गमयत्यचापलमिदं प्रागल्भ्यतो राजते ।

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1 *Dhvanyāloka* under II. 27.

2 This Kārikā is not found in De's edn.

3 **तद्** इति । पङ्क्तिसंस्थम् । 'एतस्माद्' इति यतो दीपकं दीपयत्यनेन प्रकारद्वयं प्रदर्शितम् । KLV, p. 267.

4 KLV observes: **दीपयत्यन्यत्तदन्यदिति** इति । एतेन श्लोकार्धम् उट्टङ्कितम् । तद्दीपकं कर्मभूतं तेषामिति अन्यत् कर्तृभूतं 'श्रिय' इति दीपयति । अन्यदपि च कर्मभूतं 'ताः' इति । अपरं कर्तृभूतं 'अचापलम्' इति । एनमेवाह—'अन्यस्याति-

तद्भूष्यं नयवर्त्मना तदपि चेत् शौर्यक्रियालंकृतं
बिभ्राणं यदियत्तया त्रिभुवनं छेत्तुं व्यवस्येदपि ॥ ८४ ॥

अत्रोत्तरोत्तराणि पूर्वपूर्वपददीपकानि मालायां कविनोपनिबद्धानि ॥
यथा वा

शुचि भूषयति श्रुतं वपुः प्रशमस्तस्य भवत्यलंक्रिया ।
प्रशमाभरणं पराक्रमः स नयापादितसिद्धिभूषणः[1] ॥ ८५ ॥

यथा च

चारुता वपुरभूषयदासां तामनूननवयौवनयोगः ।
तं पुनर्मकरकेतनलक्ष्मीस्तां मदो दयितसंगमभूषः[2] ॥ ८६ ॥

तृतीयप्रकारोऽत्रैव श्लोकार्धे दीपकशब्दस्थाने दीपितमिति पाठान्तरं विधाय व्याख्येयः । तदयमत्रार्थो य "दीपितं" यदन्येन केनचिदुत्पादितातिशयसं(पन्नं) वस्तु तत्कर्तृभूतमन्यत् दीपयत् उत्तेजयत् तदन्यदिति । यथा

"मदो जनयति प्रीतिं सानङ्गं मानभङ्गुरम्"[3] ॥ ८७ ॥
इत्यादि ॥

[ननु पूर्वाचार्यैश्चैतदेव पूर्वमुदाहृतं, तदेव प्रथमं प्रत्याख्यायेदानीं समाहितमित्यस्याभिप्रायो व्याख्यातव्यः । सत्यमुक्तम् । तदयं व्याख्यायते—क्रियापदमेकमेव दीपकमिति तेषां तात्पर्यम्, अस्माकं पुनः कर्तृपदानि दीपकानि बहूनि संभवन्ति इति ।]

शय°' इति । अन्यस्य इति 'क्षोणीमण्डलस्य' । दीपकम् इति 'नृपतयः' । 'क्रौर्य' (Variant for शौर्य in ८४—C) इति क्रौर्यक्रिययाऽलंक्रियाम् । p. 267.

[1] Kirātārjunīya II. 32. [2] *Śiśupālavadha* X. 33.

[3] KLV comments on this— अनङ्गम् इति । तदपि कर्तृभूतं स इति अन्यत् कर्मभूतम् प्रियासङ्गमोत्कण्ठामित्येवं दीपयति तदायं तृतीयः प्रकारो भवतीत्यर्थः । p. 267. This is Bhāmaha II. 27.

(अत्र) प्रीत्यादीनां प्रागभावात्, तेषां सतामभूतप्रादुर्भावं विदधातीति नाभिधीयते, मदादिनियतकारणत्वाभावात्। अपि तु स्वसंवृत्तानां[1] कमप्यपूर्वमतिशयमुत्पादयति। जनयतीति क्रियापदस्यार्थः यौवनं पर[2]मङ्गनानां लावण्यं जनयतीति। अथवा ज्वलयतीति पाठान्तरं परिकल्प्योदाहार्यम्। इदानीमेतदेवोपसंहरति—

यथायोगिक्रियापदं मनःसंवादि तद्विदाम्।
वर्णनीयस्य विच्छित्तेः कारणं वस्तु दीपकम्॥ २०॥

"यथायोगिक्रियापदम्" = यथा येन प्रकारेण युज्यते इति यथायोगि, क्रियापदं यस्य तत्तथोक्तं तेन यथासंबन्धमनुभवितुं शक्नोति। यथा दीपके क्रिया, "तद्विदां" काव्यज्ञानां ("मनःसंवादि") मनसि संवदति = चेतसि प्रतिफलति यत् (तदपि) तथोक्तम्।

(एवं दीपकमभिधाय) साम्यप्रायं रूपकं विविनक्ति—

उपचारैकसर्वस्वं (यत्र तत्) साम्यमुद्वहन्।
यदर्पयति रूपं स्वं वस्तु तद्रूपकं विदुः॥ २१॥

वर्णनीयस्य विच्छित्तेः कारणं (द्विविधं स्मृतं)।
समस्तवस्तुविषयमेकदेशविवर्ति च॥ २२॥

उपचारेत्यादि। "वस्तु तद्रूपकं विदुः"—"तद्वस्तु" = पदार्थस्वरूपं "रूपकं" = रूपकाख्यमलंकारं विदुर्जना इति। कीदृशं—"यदर्पयति" "यत्" कर्तृभूतम् "अर्पयति" विन्यस्यति। किं—"स्वं" = आत्मीयं "रूपं" वाच्यस्य वाचकात्मकं परिस्पन्दम्, अलंकारप्रस्तावादलंकारस्यैव स्वसंबन्धित्वात्। किं कुर्वत्—"साम्यमुद्वहत्" = समत्वं धारयत्। अन्यच्च (कीदृशं साम्यं) "वर्णनीयस्य

[1] स्वासंवृत्तानाम् M. [2] पद° M.

विच्छित्तेः कारणम्" "वर्णनीयस्य" = प्रस्तावाधिकृतस्य पदार्थस्य "विच्छित्तेः" = उपशोभायाः "कारणं" = निमित्तभूतम्, न पुनर्जन्यत्व[1]प्रमेयत्वादिसामान्यं, यस्मात्तेनैव पूर्वोक्तलक्षणसाम्येन वर्णनीयं सहृदयहृदयाह्लादकारितामवतरति। "उपचारैकसर्वस्वं" "उपचारः" = तत्त्वाध्यारोपः, तस्यैकं सर्वस्वं केवलमेव जीवितं, तन्निबन्धनत्वात् रूपकप्रवृत्तेः। यस्मादुपचारवक्रताजीवितमेतदलंकरणमिति प्रथममेव समाख्यातं "यन्मूला सरसोल्लेखा रूपकादिरलंकृतिः[2]" इति। तदेव पूर्वसूरिभिरभ्यधायि।

तदेवं मुखमिन्दुरिति रूपकमलंकरणम्। तत्किमन(योः) (विशेषणविशेष्ययोः) भिन्नस्वरूपयोः सामानाधिकरण्यस्य कारणम्? उच्यते। इन्दुशब्दः प्रथममाञ्जस्येन चन्द्रमसि वर्तमानः प्रत्यासत्तिनिबन्धन (त्वाद्) अतिकान्तिमत्त्वादिगुणवृत्तितामवलम्बते। ततस्तस्मादेतत्सदृशवक्तृगतगुणवृत्तिः सन् वदनविशेषणतां प्रतिपद्यमानश्चेतनचमत्कारितां प्रतिपद्यते।

(उपमेयशब्दः) स्वाभिधे(याविना)भूतवृत्तितां (उपमान)-शब्दस्य नियमयतीत्येतस्मादेव विशेषणविशेष्यभावनिबन्धनात् मुखेन्दुरित्यत्र समासोपपत्तिः। तस्मादेव च सहृदयहृदयसंवादमाहात्म्यात् "मुखमिन्दुः" इत्यादि न केवलं रूपकं, यावत् "किं तारुण्यतरोः" इत्येवमाद्यपि।

एवं रूपकसामान्यलक्षणस्वरूपमुल्लिख्य प्रकारपर्यालोचनेन तदेवोन्मीलयति—

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[1] KLV also reads this sentence under रूपक and not under दीपक as De and others have done. De's wrong reading is जयत्व. KLV reads—**विच्छित्तेः कारणम्** इति। उपशोभाया निमित्तभूतं यत्तदेव न **पुनर्ज्ञेयत्व-प्रमेयत्वादिना** यत्तदित्यर्थः। But we have not preferred this reading because ज्ञेयत्व and प्रमेयत्व are synonyms, and we require distinct categories here. [2] See II. 14.

"समस्तवस्तुविषयम्"[1] इति ।

समस्तवस्तु विषयो यस्य तत्तथोक्तं; तदयमत्र वा(क्या)र्थः—यत् सर्वाण्येव प्राधान्येन वाच्यतया सकलवाक्योपारूढान्यभिधेयानि अलंकार्यतया सुन्दरस्वपरिस्पन्दसमर्पणेन गोचरो यस्येति तत् । विशेषणानां विशेष्यायत्तत्वात् अस्वातन्त्र्येण पृथगलंकार्यत्वाभावात्तेषामविषयत्वात् । यथा

तडिद्वलयकक्ष्याणां बलाकामालभारिणाम् ।
पयोमुचां ध्वनिर्धीरो दुनोति मम तां प्रियाम्[2] ॥ ८८ ॥

इति । अत्र विद्युद्वलयस्य कक्ष्यात्वेन, बलाकानां तन्मालात्वेन रूपणं विद्यते; पयोमुचां पुनर्दन्तिभावेन नास्तीत्येक(देश)विवर्तिरूपकमलंकारः । तदत्यर्थं युक्तियुक्तम् । यस्मादलंकरणस्यालंकार्यशोभातिशयोत्पादनमेव प्रयोजनं नान्यत्किंचिदिति । तदुक्तरूपकप्रकारापेक्षया किंचिद्विलक्षणमेतेन यदि संपाद्यते तदेतस्य रूपकप्रकारान्तरत्वोपपत्तिः स्यात् । तदेतदास्तां तावत्; प्रत्युत कक्ष्यादिरूपणोचितमुख्यवस्तुविषये विघटमानत्वादलंकारदोषत्वं दुर्निवारतामवलम्बते । तस्मादन्यथैवैतदस्माभिः समाधीयते ।

रूपकालंकारस्य परमार्थस्तावदयं, यत्प्रसिद्धसौन्दर्यातिशयपदार्थसौकुमार्यनिबन्धनं वर्णनीयस्य वस्तुनः साम्यसमुल्लिखितं स्वरूपसमर्पणग्रहणसामर्थ्यमविसंवादि । तेन मुखमिन्दुरित्यत्र मुखमेवेन्दुः संपद्यते तेन रूपेण विवर्तते । तदेवमयमलंकारः (पदपूर्वार्धवक्रतानिबन्धनः प)दार्थमात्रवृत्तिः "अलंकारोपसंस्कार-"[3] इत्यादिना पर्यायवक्रभावान्तर्भावात् वाक्यवक्रभावविचारावसरे वक्तव्यतामेव कदाचिन्नाधिगच्छेदिति । द्वैविध्यमस्योपपादयति—

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[1] Bhāmaha's *Kāvyālaṅkāra* II. 22. [2] Bhāmaha's *Kāvyālaṅkāra*, II. 24. [3] See II. 12, supra.

(समस्तवस्तुविषयं एकदेशविवर्ति चेति) सर्वे वाक्योपयोगिनः पदार्थाः (प्रत्येकं) विभूष्यतया विषया यस्येति प्रत्येकं यथायोगमेतस्मिन्नुपनिबध्यमाने समस्तेऽपि वर्तन्ते रूपान्तरेणावतिष्ठन्ति। यथा

मृदुतनुलतावसन्तः सुन्दरवदनेन्दुबिम्बसितपक्षः ।
मन्मथमातङ्गमदो जयत्यहो तरुणतारम्भः ॥ ८९ ॥

अत्रैव प्रकारान्तरं विचारयति—

"एकदेशविवर्ति च"[1] इति ।

अत्र पूर्वाचार्यैर्व्याख्यातम्—यथा यदेकदेशेन विवर्तते विघटते विशेषेण वा वर्तते तत्तथोक्तमिति । उभयथाप्येतदुक्तं भवति—यद्वाक्यस्य कस्मिंश्चिदेव स्थाने स्वपरिस्पन्दसमर्पणात्मकं रूपणमादधाति । क्वचिदेवेति तदेकदेशविवर्तिरूपकम् । यथा

हिमाचलसुतावल्लीगाढालिङ्गितमूर्तये ।
संसारमरुमार्गैककल्पवृक्षाय ते नमः ॥ ९० ॥

एकदेशविवर्तो यत्र तत्तथोक्तम्, एकदेश एव विवर्तते यत्र रूपान्तरेणावतिष्ठते (वा तदेकदेशविवर्ति)रित्यर्थः । तेषां विशेषणसामर्थ्यनिबन्धनायाः पदार्थशोभायाः (अत्र) रूपातिशयकारिरूपकालङ्कारनिष्पत्तेः । यथा "उपोढरागेण"[2] इत्यादौ तिमिरांशुकमित्यत्रैकदेशविवर्ति(रूपणं) विद्यते । शिष्टं पुनः शशिनः कामुकत्वं, निशायाश्च कामिनीत्वं रूपणीयमपि प्रतीत्यन्तरविधायि विशेषणविशिष्टिलिङ्गसामर्थ्यमात्रसमधिगम्यं शब्देनाभि(धीयमानं) पुनरुक्तता ग्राम्यता चाधिरोहति । तस्मात्

वाच्यं सामर्थ्यलभ्यं च प्रतीत्या च समर्पितम् ।
अलंकृतीनामात्मानं त्रिविधं तद्विदो विदुः[3] ॥ २३ ॥

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[1] Bhāmaha II. 22. [2] See above p. 165. [3] This Kārikā is not found in De's edn.

तत्र वाच्यं समस्तवस्तुविषयं रूपकं पूर्वमेवोदाहृतम् । सामर्थ्यलभ्यं तद् (तु) एकदेशविवर्ति तदेव "उपोढरागेण"त्यादि । प्रतीयमानं यथा

लावण्यकान्तिपरिपूरितदिङ्मुखेऽस्मिन्
स्मेरेऽधुना तव मुखे तरलायताक्षि ।
क्षोभं यदेति न मनागपि तेन मन्ये
सुव्यक्तमेव जल(ड)राशिरयं पयोधिः[1] ।। ९१ ।।

अत्र त्वन्मुखमिन्दुरिति रूपकं प्रतीयमानतया कविनोपनिबद्धम् । एकदेशवृत्तित्वमनेकदेशवृत्तित्वं च रूपकस्य दीपकत्वमेव समालक्ष्यमिति तदनन्तरमस्योपनिबन्धनम् । तदेव विच्छित्त्यन्तरेण विशिनष्टि—

नयन्ति रूपकं कांचिद्वक्रभावरहस्यताम् ।
अलंकारान्तरोल्लेखसहायं प्रतिभावशात् ।। २४ ।।

एतदेव रूपकाख्यमलंकरणं "कांचित्" = अलौकिकीं "वक्रभावरहस्यतां" वक्रत्वपरमार्थतां कवयो "नयन्ति" (प्रापयन्ति) । तत्रोपनिबन्धनवक्रताविच्छित्त्यन्तराधिरूढायाः रमणीयता(याः) तदेव तत्त्वं परं प्रतिभासते । कीदृशम् ? "अलंकारान्तरोल्लेखसहायम्" — "अलंकारान्तरस्य" = अन्यस्य ससन्देहोत्प्रेक्षाप्रभृतेः, "उल्लेखः", समुद्भेदः, (तत्र) "सहायः" काव्यशोभोत्पादने सहकारी यस्य (तत्तथोक्तम्) । कस्मान्नयन्ति — "प्रतिभावशात्" — स्वशक्तेरायत्तत्वात् । तथाविधे लोकातिक्रान्तकान्तिगोचरे विषये तस्योपनिबन्धो विधीयते । यत्र तथाप्रसिद्धयभावात् सिद्धव्यवहारावतरणं साहसमिवावभासते । विभूषणान्तरसहायस्य पुनरु-

[1] Dhvanyāloka, under II. 27.

ल्लेखत्वेन विधीयमानत्वात् सहृदयहृदयसंवादसुन्दरी परा प्रौढिरुत्पद्यते। यथा

निर्मोकमुक्तिरिव गगनोरगस्य लीलाललाटिकामिव त्रिविष्टपविटस्य* ॥ ९२ ॥

इति। अत्र कविप्रतिभाप्रतिभासस्यायमभिप्रायः—यत् लोकोत्तरसौन्दर्यातिशयश्लाघितया [1]वर्णनीयस्य[1] वस्तुनः प्रकारान्तरेणाभिधातुमशक्यत्वम्। एवंविधया रूपकालंकाररेखयापि तथा [2]प्रसिद्धचभा[2]वादेव निष्कम्पतया व्यवहर्तुं न युज्यते। तस्मादस्माक[3]मेवंस्वरूपमेवेदं[3] वर्णनीयं वस्तु प्रतिभातीत्यलंकारान्तरमुत्प्रेक्षालक्षणमत्र सहायत्वेनोल्लिखितम्। यथा वा

"किं तारुण्यतरोः"† ॥ ९३ ॥

इत्यादि। अत्राप्ययमेव न्यायोऽनुसन्धेयः। केवलमनेन क[4]विना सर्वातिशायितया वर्णनीयस्य प्रकारान्तरस्य प्रस्तुतसौकुमार्यसमर्पणसामर्थ्यासंभवादेवंस्वरूपस्य रूपकस्य मुखेन्दुरित्यादिवदप्रसिद्धेः। केवलस्योपनिबन्धे "चकितत्वादेवंविधं किमेतद्वस्तु स्यादिति सन्दिह्यते [5]मम चे[5]तसा" इति विच्छित्त्या ससन्देहालंकारसहायमेतदेवोपनिबद्धमिति चेतस्विनां स्वसंवेदनमेवात्र प्रमाणम्।

रूपकरूपकं नाम—[6]"भ्रूलतानर्तकी[6]"§ ॥ ९४ ॥

इत्यादि लक्षणान्तरस्यासंभवात् उदाहरणमात्रादेव पृथङ् नोपपद्यते, लक्षणानन्त्यप्रसङ्गात्, पुनरपि रूपकान्तरावता[7]रोपपत्तेश्चा[7]नवस्थाप्रवर्तनात्।

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* Bāṇa, *Harṣacarita*, N. S. P. Edn. p. 19. † I. 92. Supra.

§ Cf. Kāvyādarśa II. 93:

मुखपङ्कजरङ्गेऽस्मिन् भ्रूलतानर्तकी तव।
लीलानृत्यं करोतीति रम्यं रूपकरूपकम् ॥

[1] J. [2] J. [3] J. [4] J. [5] J. [6] J. [7] J.

एवं रूपकं विचार्य [1]तत्सदृशसाम्यनिर्वचना[1]मप्रस्तुतप्रशंसां प्रस्तौति—

अप्रस्तुतोऽपि विच्छित्तिं प्रस्तुतस्यावतारयन् ।
पदार्थो वाथ वाक्यार्थः प्राप्यते वर्णनीयताम्* ।। २५ ।।

यत्र तत्साम्यमाश्रित्य संबन्धान्तरमेव वा ।
अप्रस्तुतप्रशंसेति कथितासावलंकृतिः ।। २६ ।।

अप्रस्तुतेत्यादि । "अप्रस्तुतप्रशंसेति (कथितासाव)लंकृतिः" "अप्रस्तुतप्रशंसेति" नाम्नाऽसौ कथिताऽलंकारविद्भिरलंकृतिः । कीदृशी — 'यत्र'-यस्याम् 'अप्रस्तुतोऽपि' — अविवक्षितः (अपि) पदार्थः "वर्णनीयताम् प्राप्यते" — वर्णनाविषयः संपद्यते । किं कुर्वन्? 'प्रस्तुतस्य'-विवक्षितस्यार्थस्य 'विच्छित्तिम्'-उपशोभाम् 'अवतारयन्'-समुल्लासयन् ।

द्विविधो हि तत्त्वभूतः पदार्थः संभवति । वाक्यान्तर्भूतपदमात्र-सिद्धोऽर्थः सकलवाक्यव्यापककार्यो विविधस्वपरिस्पन्दातिशयत्व-विशिष्टप्राधान्येन वर्तमानश्च । तदुभयरूपमपि प्रस्तुतं प्रतीयमान-तया चेतसि निधाय पदार्थान्तरमप्रस्तुतं तद्विच्छित्तिसंपत्तये वर्ण-नीयतामस्यामलंकृतौ कवयः प्रापयन्ति ।

किं कृत्वा? "तत्साम्यमाश्रित्य" — "तत्" — अनन्तरोक्तं रूपकालंकारोपकारि "साम्यं"—समत्वं, आश्रित्य—निमित्तीकृत्य, "संबन्धान्तरमेव वा" "संबन्धान्तरम्" — अपरं वा (संबन्धं) निमित्तभावादि संश्रित्य । "वाक्यार्थः" — असत्य(भू)तो वा परस्परान्वितपदसमुदायलक्षणवाक्यकार्यभूतः । साम्यं संबन्धान्तरं वा समाश्रित्याप्रस्तुतं प्रस्तुतशोभायै वर्णनीयतां यत्र नयन्तीति ।

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* De reads— यत्र साम्यं समाश्रित्य संबन्धान्तरमेव वा ।
वाक्यार्थोऽसत्यभूतो वा प्राप्यते वर्णनीयताम् ।। [1] J.

तत्र साम्यसमाश्रयणाद्वाक्यान्तर्भूताप्रस्तुतपदार्थप्रशंसोदाहरणं यथा

लावण्यसिन्धुरपरैव हि केयमत्र
यत्रोत्पलानि शशिना सह संप्लवन्ते ।
उन्मज्जति द्विरदकुम्भतटी च यत्र
यत्रापरे कदलिकाण्डमृणालदण्डाः* ॥ ९६ ॥

इति । अत्र साम्यसमाश्रयणात् वाक्यान्तर्भूताप्रस्तुत(प्रशंसया) कविविवक्षितमुख्यपदार्थः प्रतीयते ।

सकलवाक्यव्यापकाप्रस्तुतार्थप्रशंसोदाहरणं यथा—

छाया नात्मन एव या कथमसावन्यस्य निष्प्रग्रहा
ग्रीष्मोष्मापदि शीतलस्तलभुवि स्पर्शोऽनिलादेः कुतः ।
वार्ता वर्षशते गते किल फलं भावीति वार्तेव सा
द्राघिम्णा मुषिताः कियच्चिरमहो तालेन बाला वयम्[1]
॥ ९६*a* ॥

संबन्धान्तरसमाश्रयणात् वाक्यान्तर्भूताप्रस्तुतपदार्थप्रशंसोदाहरणं यथा—

इन्दुर्लिप्त इवाञ्जनेन जडिता दृष्टिर्मृगीणामिव
प्रम्लानारुणिमेव विद्रुमलता श्यामेव हेमप्रभा ।
कार्कश्यं कलया च कोकिलवधूकण्ठेष्विव प्रस्तुतं
सीतायाः पुरतश्च हन्त शिखिनां बर्हाः सगर्हा इव[2] ॥ ९७ ॥

अत्र इन्दुप्रभृतीनां निमित्तिनां विच्छायता निमित्तम् । सीतायाः संबन्धी शोभातिशयसौकुमार्यमनोहरो मुखाद्यवयवसमूहः प्रकृता-

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* Cited in *Dhvanyāloka*, p. 226 (Dharwar edn.).

[1] Subhaṣitāvalī, No. 821.

[2] Rājaśekhara's *Bālarāmāyaṇa*, I. 42. Quoted also in Someśvara's *Kāvyādarśa-saṅketa* on *Kāvyaprakāśa*, Jodhpur 1959, Vol. I. p*K* 280 - 1.

ङ्गभूतभूषणान्तरोपनिबन्धसहायः प्रस्तुतप्रशंसां समर्पयन् सोत्कर्षः प्रतीयते ।

एवमस्मादेव संबन्धा(न्तर)समाश्रयणात् सकलवाक्य-व्यापका-प्रस्तुतप्रशंसोदाहरणम् यथा—

परामृशति सायकं क्षिपति लोचनं कार्मुके
विलोकयति वल्लभास्मितसुधार्द्रवक्त्रं स्मरः ।
मधोः किमपि भाषते भुवननिर्जयायावनिं
गतोऽहमिति हर्षितः स्पृशति गात्रलेखामहो ॥ ९८ ॥

अत्र प्रकारान्तरप्रतिपादनागोचरस्तरुणीतारुण्यावतारस्तथाविध-मन्मथचेष्टातिशयनिमित्तवतः तन्निमित्त(रूपसंबन्धाश्रयणात् प्रतीयते) ।

असत्यभूतवाक्यार्थतात्पर्यप्रस्तुतप्रशंसोदाहरणं यथा—

तण्णत्थि किंपि पइणो पकप्पिअं जं ण णिअइ घरणीए ।
अणवरअगअणसीलस्स कालपहिअस्स पाहिज्जं* ॥ ९९ ॥
तन्नास्ति किमपि पत्युः प्रकल्पितं यन्न नियतिगेहिन्या ।
अनवरतगमनशीलस्य कालपथिकस्य पाथेयम् ॥ (छाया)

अत्र साम्यं, निमित्तनिमित्तिभावः, सामान्यविशेषभावश्चेति त्रितयमपि अन्तर्भावयितुं [1]युज्यते[1] । यस्मात् प्रहस्तवधे श्रावयितव्ये साक्षादभिधा[2]नानुचितत्वात्[2] विच्छित्त्यैवमभिधीयते । तदेवमयमप्रस्तुतप्रशंसाव्यवहारः कवीनामतिविततप्रपञ्चः परिदृश्यते ।

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* This *gāthā* is found cited for the first time in *Bhāmaha-vivaraṇa*, (R. Gnoli's edn. p. 40). It is also quoted by Ruyyaka in *Alaṅkāra-sarvasva*, N. S. edn. p. 33. and by Śobhākara in *Alaṅkāra-ratnākara* (ed. C. R. Devdhar, Poona, 1942, p. 62.). I am grateful to Dr. V. M. Kulkarni for this information.

[1] प्रयुज्यते M., (M=Madras Ms.) [2] J.

तस्मात् सहृदयैश्च स्वयमेवोत्प्रेक्षणीयः । प्रशंसाशब्दोऽत्रार्थप्रकाशादिवत् विपरीतलक्षणया गर्हायामपि वर्तते । [1]वर्णना[1]सामान्यमात्रवृत्तिर्वा ।

एवमप्रस्तुतप्रशंसां विचार्य विवक्षितार्थप्रतिपादनाय प्रकारान्तराभिधानत्वादनयैव समच्छायप्रायं पर्यायोक्तं विचारयति—

यद्वाक्यान्तरवक्तव्यं तदन्येन समर्प्यते[2] ।
येनोपशोभानिष्पत्त्यै पर्यायोक्तं तदुच्यते ।। २७ ।।

यद्वाक्यान्तरेत्यादि—"पर्यायोक्तं तदुच्यते" = पर्यायोक्ताभिधानमलंकरणं तदभिधीयते । "यद्वाक्यान्तरवक्तव्यं" = वस्तु वाक्यार्थलक्षणं पदसमुदायान्तराभिधेयं "तदन्येन" = वाक्यान्तरेण येन "समर्प्यते" = प्रतिपाद्यते । किमर्थम् ? "उपशोभानिष्पत्त्यै" = विच्छित्ति(विशेष)संपत्तये । तत्पर्यायोक्तमित्यर्थः । नन्वेवं पर्यायवक्रत्वात् किमत्रातिरिच्यते ? पर्यायवक्रत्वस्य पदार्थमात्रं वाच्यतया विषयः, पर्यायोक्तस्य पुनर्वाक्यार्थोऽप्यङ्गतयेति तस्मात् पृथगभिधीयते । उदाहरणं यथा—

चक्राभिघातप्रसभाज्ञयैव
चकार यो राहुवधूजनस्य ।
आलिङ्गनोद्दामविलासवन्ध्यं
रतोत्सवं चुम्बनमात्रशेषम्[3] इति ।। १०० ।।

एवम्—

यत्र वाच्यतया निन्दा विच्छित्त्यै प्रस्तुतस्य सा ।
स्तुतिर्व्यङ्ग्यतया चैव व्याजस्तुतिरसौ मता ।। २८ ।।

'यत्र' = यस्यां, 'वाच्यतया' = शब्दाभिधेयत्वेन 'निन्दा' = गर्हा,

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[1] J. [2] De's edn. reads समर्थ्यते in place of समर्प्यते.
[3] See *Dhvanyāloka*, under II. 19.

'व्यङ्ग्यतया स्तुतिः' = प्रतीयमानत्वेन प्रशंसा 'प्रस्तुतस्य विच्छित्त्यै' = शोभायै, तदेवमसौ द्विप्रकारा 'व्याजस्तुतिः' अलंकृतिः 'मता' = स्मृता । यथा

भूभारोद्वहनाय शेषशिरसां सार्थेन संनह्यते
विश्वस्य स्थितये स्वयं स भगवान् जागर्ति देवो हरिः ।
अद्याप्यत्र च नाभिमानमसमं राजंस्त्वया तन्वता
विश्रान्तिः क्षणमेकमेव न तयोर्जातेति कोऽयं क्रमः ॥१०१॥

यथा वा

इन्दोर्लक्ष्म[1] ॥ १०२ ॥

इत्यादि । विपर्यये विभूष्यस्यालंकृतिरेषैव विहिता । यथा

हे हेलाजित[2] ॥ १०३ ॥

इत्यादि । यथा वा

नामाप्यन्यतरोः[3] ॥ १०४ ॥

इति । यथा वा

दिनमवसितं विश्रान्ताः स्मस्त्वया मरुकूप हे
परमुपकृतं वक्तुं रोषं ह्रिया न वयं क्षमाः ।
भवतु सुकृतैरध्वन्यानामशोषजलो भवा-
नियमपि पुनश्छायाभूया तवोपतटं शमी[4] ॥ १०५ ॥

अत्र स्तुतिशब्दः पूर्ववद्विपरीतलक्षणया निन्दायामपि वर्तते । एवं व्याजस्तुतिं व्याख्याय प्रक्रमोपसंहारानन्यत्वसामान्यात् अनयोप-(मा)समानकक्ष्यां (उत्प्रेक्षां) विवक्षुराह—

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[1] See above p. 155. [2] See above I. 90. [3] I. 91 Supra.
[4] Jalhaṇa's *Sūktimuktāval*, G. O. S. Edn., Baroda, 1938, p. 119.

संभावनानुमानेन सादृश्येनोभयेन वा ।
निर्वर्ण्यातिशयोद्रेकप्रतिपादनवाञ्छया ।। २९ ।।

वाच्यवाचकसामर्थ्याक्षिप्तस्वार्थैरिवादिभिः ।
तदिवेति तदेवेति वादिभिर्वाचकं विना ।। ३० ।।

समुल्लिखितवाक्यार्थव्यतिरिक्तार्थयोजनम् ।
उत्प्रेक्षा, (काव्यतत्त्वज्ञैरलङ्करणमुच्यते) ।। ३१ ।।

संभावनेत्यादि। "समुल्लिखितवाक्यार्थव्यतिरिक्तार्थयोजनमुत्प्रेक्षा" —"समुल्लिखितः"— सम्यगुल्लिखितः, स्वाभाविकत्वेन समर्पयितुं प्रस्तावितः । "वाक्यार्थः" — पदसमुदायाभिधेयं वस्तु, तस्माद् "व्यतिरिक्तस्यार्थस्य"–वाक्यान्तरतात्पर्यलक्षणस्य, "योजनम्"—उपपादनम् । "उत्प्रेक्षा"—उत्प्रेक्षाभिधानमलंकरणम् । उत्प्रेक्षणमुत्प्रेक्षेति विगृह्यते । (के)न साधनेनेत्याह—"संभावनानुमानेन" संभावनया यदनुमानं, संभाव्यमानस्यार्थस्य ऊहनं तेन । तदवश्यं तस्य वस्त्वन्तरत्वापादनं तत्समानकार्यदर्शनादिति भावः ।

प्रकारान्तरेणाप्येषा संभवतीत्याह—सादृश्येनेति । "सादृश्येन" —साम्येनापि हेतुना "समुल्लिखितवाक्यार्थव्यतिरिक्तार्थयोजनम्" उत्प्रेक्षैव ।

द्विविधं सादृश्यं संभवति वास्तवं काल्पनिकं चेति । तत्र वास्तवमुपमादिविषयम्, काल्पनिकमिहाश्रीयते, सातिशयत्वेन प्रस्तावात् । सादृश्यस्योभयाश्रयत्वाविनाभावात्, प्रस्तुतव्यतिरिक्तस्य पदार्थान्तरस्यासंभवात्, तस्य च धर्मत्वे सति पराश्रितत्वात् केवलस्य कल्प्य(त्व)मेवानुपपन्नमिति तदाश्रयः कश्चिदपरः कल्पनीयः । सोऽपि कोऽसाविति नियमासिद्धिः । एकस्य कस्यापि कल्पनेऽप्यनवस्थाप्रसङ्गात्, गुणसमन्वयाभावादप्रतिपत्तेश्च वास्तव-

सादृश्याधारभूतधर्म्यन्तरसदृशः पारिशेष्यात् परिकल्पनीयतामर्हतीति सचेतसः प्रमाणम् । तस्मात्तथाविधधर्मिणः सादृश्येनेति व्यक्तम् । क्वचिदवास्तवेनापि प्रौढिवादेन उक्तविधप्रकारान्तरममपरमस्याः प्रतिपादयति—"उभयेन वा" संभावनानुमानसादृश्यलक्षणोभयेन वा कारणद्वितयेन संवलितवृत्तिना प्रस्तुतव्यतिरिक्तार्थान्तरयोजनमुत्प्रेक्षा । प्रकारत्रितयस्याध्यस्य केनाभिप्रायेणोपनिबन्धनमित्याह — "निर्वर्ण्यातिशयोद्रेकप्रतिपादनवाञ्छया" — वर्णनीयोत्कर्षकाष्ठाधिरूढिसमर्पणाकांक्षया । कथम् ? "[1]तदिवेति तदेवेति वा" द्वाभ्यां प्रकाराभ्याम् । "तदिव" अप्रस्तुतमिव । तदतिशयप्रतिपादनाय(या)प्रस्तुतसादृश्योपनिबन्धः । "तदेवेति" —अप्रस्तुतमेव प्रस्तुतमिति । (समारोपित)स्वरूपप्रसरणपूर्वकमप्रस्तुतस्वरूपसमारो(पस्य) प्रस्तुतोत्कर्षधाराधिरोहप्रतिपत्तये तात्पर्यान्तरयोजनम् । कैः उत्प्रेक्षा प्रकाश्यत इत्याह—"इवादिभिः"—इवप्रभृतिभिः शब्दैः यथायोगं प्रयुज्यमानैरित्यर्थः । "वाच्या" इति। पक्षान्तरमभिधत्ते—"वाच्यवाचकसामर्थ्याक्षिप्तस्वार्थैः" तैरेव प्रयुज्यमानैः प्रतीयमानवृत्तिभिर्वा ।

तत्र संभावनानुमानोदाहरणं यथा—

आपीडलोभादुपकर्णमेत्य
प्रत्याहितोपांशुरुतैर्द्विरेफैः ।
अभ्यस्यमानेव महीपतीनां
संमोहमन्त्रं मकरध्वजेन[2] ॥ १०६ ॥

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[1] J.

[2] Verse first reconstructed by Prof. S. Kuppuswami Sastri, vide JORM 1929, p. 105. Now confirmed as authentic by KLV:—आपीड इति मुखान्तर्गतरुतोपडौकनापेक्षमेत्येति पौर्वकाल्यम् । द्विरेफैः कृत्वा मकरध्वजेनाभ्यस्यमानेवेति संबन्धः । प्रधानक्रिया च वाक्यान्तरे । —p. 252.

काल्पनिकसादृश्योदाहरणं यथा—

"राशीभूतः प्रतिदिनमिव त्र्यंबकस्याट्टहासः"[1] ॥ १०७॥

यथा वा—

"निर्मोकमुक्तिरिव गगनोरगस्य"[2] ॥ १०८॥

इत्यादि। वास्तवसादृश्योदाहरणं यथा—

आकर्णकिसलयकर अलमलं न चलं तारआदि।
हिन्दु अलीलं वस स चाल भवादिहि आसति ॥ १०९॥
(छाया?)

उभयोदाहरणं यथा—

तिक्खारुणं तथारण्ण अणजअं राण्ति प्रलाई।
अन्तिरे उदे अअसे अवन्दिलग्ग रिउरूढिरले सव्व महुरेउणा
॥ ११०॥ (छाया?)

[तिक्खारुणं तम् इति। आरात् दूरात् भेद एव भेदो द्रुतिरेव विदारणं तत्रेत्यर्थः। लोके हि तीक्ष्णः शरादिपदार्थोऽङ्गविदारणे लग्नरुधिरलेशो दृश्यते। इति तद्धर्मसादृश्ये नयनयुगगततीक्ष्णारुणात्तत्वस्य विद्यमाने प्रस्तुतवस्तुधर्मोऽप्रस्तुतवस्तुधर्मत्वेन संभावित इत्युभयसाधनेयमुत्प्रेक्षा। —*Kalpalatāviveka*, p. 252.]

यथा वा—

णीसासा खणविरहे
फुरन्ति रमणीणसुरहिणो तस्स।
कड्ढिअ हिअअट्ठिअ
कुसुमबाणमअरंदलेसव्व ॥ १११॥

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[1] Meghadūta I. 58. [2] Harṣacarita, NSP edn. p. 19. KLV says—उभयत्र निर्वर्ण्या गङ्गा कर्म। p. 252.

निःश्वासा क्षणविरहे स्फुरन्ति रमणीनां सुरभयस्तस्य ।
कृष्टहृदयस्थितकुसुमबाणमकरन्दलेशा इव[1] ॥ छाया ।

अत्र वास्तवसादृश्योदाहरणं यथा—

उत्फुल्लचारुकुसुमस्तबकेन नम्रा
येयं धुता रुचिरचूतलता मृगाक्ष्या ।
शङ्के न वा विरहिणीमृदुमर्दनस्य
मारस्य तर्जितमिदं प्रतिपुष्पचापम्[2] ॥ ११२ ॥

अत्रासूत्रितार्थव्यतिरेकिवस्त्वन्तरविधानादपह्नुतिभ्रान्तिर्न विधातव्या, यतस्तस्याः प्रथमोद्भेदजीवितमुत्प्रेक्षा न पुनरपह्नुतिरेतस्याः । तदेवानन्तरं व्यक्तिमायास्यति । तदिवेत्यत्र वादिभिर्विनोदाहरणं यथा—

चन्दनासक्तभुजगनिःश्वासानिलमूर्छितः ।
मूर्च्छयत्येष पथिकान् मधौ मलयमारुतः[3] ॥ ११३ ॥

यथा वा —

"देवि त्वन्मुखपङ्कजेन"[4] ॥ ११४ ॥

इत्यादि । यथा वा—

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[1] *Gauḍavaho*, V. 748. K.L.V. comments on this also: हृदयस्थितः कुसुमबाणः पञ्चेषुरेव । कुसुमबाणाः बाणत्वेन रूपितानि कुसुमानि । तेषां मकरन्दलेश आकृष्टो यैस्ते तथेत्यर्थः । वसन्तर्तुविलासी ह्यनिलः आकृष्टकुसुममकरन्दलेशत्वेन सुरभिरनुभूयत इति तत्सादृश्ये सति रमणीनिश्वाससमीरणानां यदेतत् स्वभावसौरभं तद्वाह्य एव न सौरभकारणकत्वेनोत्प्रेक्षितमितीयमप्युभयसाधनोत्प्रेक्षा । —KLV, p. 252.

[2] KLV comments as follows:—उत्फुल्ल इति । अत्रापि पूर्ववदुभयसाधनत्वं भावनीयम् । अत्र चासूत्रितार्थव्यतिरेकिवस्त्वन्तरविधानादपह्नुतिरेतस्याः । तच्च स्वयमेव व्यक्तीकरिष्यति । —KLV, p. 252.

[3] See Dhvanyāloka, Dharwar edn. p. 95.

[4] *Ratnāvalī*, I. 25 (See ante under II. 12).

"त्वं रक्षसा भीरु"[1] ॥ ११५ ॥

इत्यादि । तदेवेत्यत्र वाचकं विनोदाहरणम् । यथा—

"एकैकं दलमुन्नमय्य"[2] ॥ ११६ ॥

इत्यादि । एतस्याः प्रकारान्तरमुपक्रमते—

प्रतिभासात्तथा बोद्धुः स्वस्पन्दमहिमोचितम् ।
वस्तुनो निष्क्रियस्यापि क्रियायां कर्तृतार्पणम् ॥ ३२ ॥

"प्रतिभासादित्यादि" । तदिदमुत्प्रेक्षायाः प्रकारान्तरं परिदृश्यते- "क्रियायाम्"—साध्यस्वरूपायां, "कर्तृतार्पणम्"—स्वतन्त्रत्व-समारोपणं । कस्य ? "वस्तुनः"—पदार्थस्य । "निष्क्रियस्यापि" क्रियाविरहितस्यापि । कीदृशं ? "स्वस्पन्दमहिमोचितं"—तस्य पदार्थस्य यः "स्वस्पन्दमहिमा"—स्वभावोत्कर्षः, तस्योचित-मनुरूपम् । कस्मात् ? ("बोद्धुः तथा प्रतिभासात्") "बोद्धुः"—अनुभवितुः "तथा"—तेन प्रकारेण । "प्रतिभासात्"—अवबोध-नात् । "निर्वर्ण्यातिशयोद्रेकप्रतिपादनवाञ्छया । तदिवेति तदेवेति वादिभिर्वाचकं विना" इति पूर्ववदिहापि संबन्धनीये । उदाहरणं यथा—

"लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः"[3] ॥ ११७ ॥

यथा वा—

तरन्तीवाङ्गानि स्खलदमललावण्यजलधौ[4] ॥ ११८ ॥

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[1] *Raghuvaṁśa*, XIII, 24, (See ante under II. 23).

[2] *Bālarāmāyaṇa*, VII 66. (See ante under I. 43).

[3] *Kāvyādarśa*, II. 226. On this KLV adds the remark:— **लिम्पतीव तमोऽङ्गानीति** । कुङ्कुममिव लिम्पति तमोऽङ्गानि इति चोभयत्र व्यापनस्य लेपन-रूपतयाऽध्यवसितत्वे समानेऽप्येकत्र तमःकर्तृकयोरवस्तुवस्तुरूपयोर्लिम्पतिव्याप्नोत्योः साम्यमुत्प्रेक्षैव । अपरत्र तु भिन्नकर्तृकयोस्तयोः साम्ये सुबन्तस्योपमानतायामुपमैवेत्यर्थः । —p. 241. [4] See ante under II. 25.

यथा वा:—

वियति विसर्पतीव कुमुदेषु बहुभवतीव योषिताम्
प्रतिफलतीव जरठशरकाण्डपाण्डुषु गण्डभित्तिषु ।
अम्भसि विकसतीव हसतीव सुधाधवलेषु धामसु
ध्वजपटपल्लवेषु ललतीव समीरचलेषु चन्द्रिका ॥ ११९ ॥

(उत्प्रेक्षावाचकानामि)वादीनां परिगणनमत्र दण्डिना विहितमिति न पुनर्विधीयते । सेयमुत्प्रेक्षा वर्णनीयस्य स्वभावविसंवादसुन्दरं कमप्यतिशयमुल्लासयति । कविप्रतिभासापरपर्यायप्रायाणामन्येषामपि भूषणानां केषांचिदियं सारस्वरूपमासूत्रयन्ती प्रथमोल्लेखकारणतां स्वयमेव समाक्रामति, तन्निबन्धनत्वाद्विच्छित्तिविशेषानाम् ।

अपहृत्यालंकारलावण्यातिशयश्रिय: ।
उत्प्रेक्षा प्रथमोल्लेखजीवितत्वेन जृम्भते ॥ १२० ॥

इत्यन्तरश्लोक: ।

एवमुत्प्रेक्षां व्याख्याय सातिशयत्वसादृश्यसमुल्लसितावसराम् अतिशयोक्तिं प्रस्तौति ।

उच्यतेऽतिशयोक्तिः सा सर्वालंकारजीवितम् ।
यस्यामतिशयः कोऽपि विच्छित्त्या प्रतिपाद्यते ।
वर्णनीयस्य धर्माणां तद्विदाह्लाददायिनाम् ॥ ३३ ॥

"उच्यतेऽतिशयोक्तिः सा"—अतिशयोक्तिरलंकृतिरभिधीयते । कीदृशी? "यस्यामतिशयः"—प्रकर्षकाष्ठाधिरूढः कोऽप्यतिक्रान्तप्रसिद्धव्यवहारसरणिः । "विच्छित्त्या प्रतिपाद्यते"—वैदग्ध्यभङ्ग्या समर्प्यते । कस्य? "वर्णनीयस्य धर्माणां"—प्रस्तावाधिकृतस्य वस्तुनः स्वभावानुसंबन्धिनां परिस्पन्दानाम् । कीदृशानां? "तद्वि-

दाह्लाददायिनां"—काव्यविदानन्दकारिणाम् । यस्मात् सहृदयाह्लादकारिस्वस्पन्दसुन्दरत्वमेव वाक्यार्थः, ततस्तदतिशयपरिपोषिकायाम् अतिशयोक्तावलंकारकृतः कृतादराः ।

एवंविधस्वरूपास्ते यथोल्लासितकान्तयः ।
रसस्वभावालंकाराः परां पुष्णन्ति वक्रताम् ॥ ३४ ॥

"एवंविधस्वरूपास्ते यथोल्लासितकान्तयः" समुद्दीपितशोभातिशयास्त्रयोऽपि "परां वक्रतां"—अलौकिकं काव्यरहस्यभूतवक्रभावं "पुष्णन्ति" उद्भासयन्ति । यथा

चन्द्रकान्तमणिदुर्दिने (सद्मनि ?) त्यजद्
राजहंसमनुबध्नती गिरा ।
ज्योत्स्नया जनितसंशया पुनः
वक्रदूतिरिव रौति सारसी[1] ॥ १२१ ॥

यथा वा—

खपुष्पच्छविहारिण्या चन्द्रभासा तिरोहिताः ।
अन्वमीयन्त भृङ्गालिवाचा सप्तच्छदद्रुमाः[2] ॥ १२२ ॥

अत्र भावस्वभावातिशयः परं परिपोषमधिरोपितः । यथा वा—

यस्य प्रज्वलति प्रतापतपने तेजस्विनामित्यलं
लोकालोकधराधरेऽप्यतिशयः शीतांशुबिम्बे वृथा ।
त्रैलोक्यप्रथितापदानमहिते क्षोणीशवंशोद्भवे
सूर्याचन्द्रमसौ स्वयं कृशतरच्छायां समारोहतः ॥ १२३ ॥

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[1] Corrupt verse as emended by Prof. N. Ranganatha Sharma of Bangalore. He suggests also वक्रहूतिरिव in place of वक्रदूतिरिव with the comment (वक्रा हूतिः आह्वानं यस्याः सा); also is verse 123 given here as emended by him.

[2] Bhāmaha II. 82.

यथा च

हिमाम्बुनिर्वृत्तनिमज्जनानां
बालातपस्पर्शननिर्मलानाम् ।
सावित्रभासा विहिताङ्गराग-
मङ्गं किमप्यङ्कुरितं स्थलीनाम् ॥ १२४॥

अत्र पूर्वस्मिन् रूपकालंकारातिशयपरिपोषप्रकर्षः । तथा प्रथमेऽपरस्मिंश्च रसवदलंकारपरिपुष्टिः । तथा च तुहिनसलिलक्षालनक्षपितकलङ्कितया नूतनातपपिहितांशुकेनाभिव्यक्तविमलभावेनांभःस्नानादिसरसरमणीव्यापारसमारोपणेन किमपि सौकुमार्यमारोपितम् । यथा च—

शक्यमोषधिपतेर्नवोदयाः
कर्णपूररचनाकृते तव ।
अग्रगल्भयवसूचिकोमला
छेत्तुमग्रनखसंपुटैः कराः[1] ॥ १२५॥

अत्र रसपरिस्पन्दसौन्दर्यातिशयः समुद्भासते। तथा च नूतनोदयानां दर्शितसौकुमार्याणां शशाङ्ककिरणानामन्यादृशः कोऽप्यतिशयः संप्रति समुज्जृम्भते, येनात्यर्थं कपोलकर्णालकसंपर्कश्लाघनीयां कर्णपूररचनाविच्छित्तिमर्हतीति पार्वतीपतिः प्रियायाः प्रतिपादयंस्तद्वदनेन्दुसौन्दर्यदर्शनेन तत्कालोदितशशाङ्ककरावलोकनेन च रसोच्चलितचित्तवृत्तिः प्रतीयते ।

एवमलंकार्यस्य वस्तुनः प्रधानभूतस्याङ्गभावेन व्य(वस्थि)तोऽप्यलंकारवर्गः किंचिदतिरिक्तवृत्तितयोपनिबध्यमानः संनिवेशसौकुमार्यमाहात्म्यादुद्रिक्तभावेन परिस्फुरन् गुणभूतोऽपि मुख्यतामिवापद्यमानः निबन्धनप्रभावात्तु प्राधान्येनावभासमानो व्याख्यातः।

[1] Kumārasambhava VIII. 63.

इदानीं साम्यसमुद्भासिनो विभूषणवर्गस्य विन्यासविच्छित्तिं विचारयति—

विवक्षितपरिस्पन्दमनोहारित्वसिद्धये ।
वस्तुनः केनचित्साम्यं तदुत्कर्षवतोपमा ।। ३५ ।।

तां साधारणधर्मोक्तौ वाक्यार्थे वा तदन्वयात् ।
इवादिरपि विच्छित्त्या यत्र वक्ति क्रियापदम् ।। ३६ ।।

विवक्षितेत्यादि—"यत्र"—यस्यां, "वस्तुनः"—प्रस्तावाधिकृतस्य, "केनचित्"—अप्रस्तुतेन पदार्थान्तरेण, "साम्यम्" सोपमा—उपमालंकृतिरित्युच्यते । किमर्थमप्रस्तुतेन साम्यमित्याह—"विवक्षितपरिस्पन्दमनोहारित्वसिद्धये" "विवक्षितः"—वक्तुमभिप्रेतो योऽसौ "परिस्पन्दः"—कश्चिदेव धर्मविशेषः (तस्य "मनोहारित्वं"—हृदयाह्लादकत्वं तस्य "सिद्धिः"—निष्पत्तिः) तदर्थम् । कीदृशेन पदार्थान्तरेण—"तदुत्कर्षवता"; तदिति मनोहारित्वं परामृश्यते, तस्य "उत्कर्षः" (अतिशयः) स विद्यते यस्य स तथोक्तः, तेन तदुत्कर्षवता, मनोहारित्वातिशयवता ।§

तदिदमत्र तात्पर्यम्—वर्णनीयस्य विवक्षितधर्मसौन्दर्यसिद्ध्यर्थं अप्रस्तुतपदार्थेन धर्मिणा साम्यं युक्तियुक्ततामर्हति । धर्मेणेति नोक्तं, केवलस्य तस्यासंभवात्; तदेवमयं धर्मद्वारको धर्मिणोरुपमानोपमेयलक्षणयोः फलतः साम्यसमुच्चयः पर्यवस्यति । एवंविधामुपमां कः प्रतिपादयतीत्याह—क्रियापदमित्यादि । "क्रिया"—धात्वर्थः । (क्रियापदशब्देन) वाचकसामान्यमात्रमत्राभिप्रेतं न पुनराख्यातपदमेव । यस्मात् अमुख्यभावेनापि क्रिया यत्र वर्तते

§ KLV states— **मनोहारित्वातिशयवता** इति । यत् प्रस्तुतगतत्वेन विवक्षितधर्मसम्बन्धि मनोहारित्वं तस्य सातिशयस्याप्रस्तुते सिद्धत्वादित्यर्थः । —p. 241.

तदप्युपमावाचकमेव । तथा च पाचकः[1] इत्यत्र पाकशक्तेः प्राधान्येन तदन्तर्लीनवृत्तिः प्रकृत्यर्थो विद्यत एव, पचति इति पाचक इति । तथा पचतीत्यत्र क्रियायाः प्राधान्येऽपि कारकार्थं अपि अन्तर्लीनः । तदेवमुभयरूपमपि क्रियापदपरिस्पन्दस्पन्दिनी "तां"—उपमां, "वक्ति"— अभिधत्ते । कथं ? "विच्छित्त्या"—वैदग्ध्यभङ्ग्या । विच्छित्तिविरहेणाभिधानेन तद्विदाह्लादकत्वं न संभवतीति भावः[2] । क्रियापदं न केवलं तां वक्ति यावद् "इवादिरपि" (इव) प्रभृतिरपि तत्समर्पणसामर्थ्यसमन्वितो यः कश्चिदेव शब्दविशेषः, समासो बहुव्रीहयादिः, प्रत्ययोऽपि वत्यादिः विच्छित्त्या तां वक्तीति । अपिः समुच्चये ।

कस्मिन् सति ? "साधारणधर्मोक्तौ"—"साधारणः" समानः यो (ऽ सौ) तयोरुपमानोपमेययोरुभयोरनुयायी धर्मः (तदुक्तौ) । धर्मान्वययोः क्रिययोः कर्तृभेदेन सुबन्तस्योपमा । कुत्र ? "वाक्यार्थे वा"—परस्परान्वयसंबन्धेन पदसमूहो वाक्यं, तदभिधेयं वा वस्तु विभूष्यत्वेन विषयो गोचरः तस्मिन् । कथं ? "तदन्वयात्"—तदिति पदार्थपरामर्शः, तेषां पदार्थानां "समन्वयात्" अन्योन्यमभिसंबध्यमानत्वात् ।

वाक्ये हि बहवः पदार्थाः संभवन्ति । तत्र परस्पराभिसंबन्धमाहात्म्यात् कस्यचिदेकेन केनचिदेव साम्यनिबन्धन(मुपमोत्प्रेक्षयोः) । तदेवं तुल्येऽस्मिन् वस्तुसाम्ये सति, उपमोत्प्रेक्षावस्तुनोः कीदृक् पृथक्त्वमित्याह—

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[1] KLV Suggests the variant संवादकः in place of पाचकः and comments—**संवादकः** इति । यथा संवदतीत्यत्र क्रियायाः प्राधान्येऽपि संवादकार्यस्यात्र कारकशक्तेः प्राधान्येऽपि तदन्तर्लीनवृत्तिः संवद्यर्थो विद्यत एव संवदतीति संवादक इति । —p. 241.

[2] KLV cites this pasage:—विच्छित्त्या इति वैदग्ध्यभङ्ग्या । तद्विरहेणाभिधाने हि तद्विदाह्लादकत्वं न सम्भवति । KLV p. 241.

उत्प्रेक्षावस्तुसाम्येऽपि तात्पर्यान्तरगोचरः ॥ ३७ ॥

उत्प्रेक्षायाः साम्यसंबन्धे विद्यमानेऽपि "तात्पर्यं" पदार्थव्यतिरिक्त-वृत्ति वाक्यार्थजीवितभूतं वस्त्वन्तरमेव "गोचरो" विषयः तद्विदामन्तःप्रतिभासः यस्य, तथा चैवोदाहृतः । उपमोत्प्रेक्षा-वस्तुनोरत्र केवले करणे कर्मणि वा अवर्तिनोरुभयोरपि तुल्यत्वे-नाभिसंबध्यमानत्वात् । एवमुपमितिरुपमेति भावमात्रे व्यव-तिष्ठते । तथा च वर्ण्यस्य नि(तराम् अवर्णनीये)न साम्यं यस्या-मिति लक्षणतात्पर्यम् । उभयमेव निश्चितं प्रतिपादयति ।

अमुख्यक्रियापदप्रतिपन्न*पदार्थानामुदाहरणं यथा—

पूर्णेन्दोस्तव संवादि वदनं वनजेक्षणे ।
पुष्णाति पुष्पचापस्य जगत्त्रयजिगीषुताम् ॥ १२६ ॥

इवादिप्रतिपाद्यपदार्थोपमोदाहरणं यथा

"निपीयमानस्तबका शिलीमुखैः" ॥ १२७ ॥ इत्यादि[1] ।

आख्यातपदप्रतिपाद्यपदार्थोपमोदाहरण यथा—

ततोऽरुणपरिस्पन्देत्यादि[2] ॥ १२८ ॥

तथाविधवाक्योपमोदाहरणं यथा—

मुखेन सा केतकपत्रपाण्डुना कृशाङ्गयष्टिः परिमेयभूषणा ।
स्थितात्पतारां तरुणेन्दुमण्डलां विभातकल्पां रजनीं
व्यडम्बयत्[3] ॥ १२९ ॥

इवादिप्रतिपाद्यपदार्थोपमोदाहरणं यथा—

चुम्बन् कपोलतलमुत्पुलकं प्रियायाः
स्पर्शोल्लसन्नयनमामुकुलीचकार ।

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* KLV States: प्रतिपन्न—इति । उपमायाः साधारणधर्मस्य च प्रतीतिमात्रा-देव वेत्यर्थः । —p. 241.

[1] See ante under I. 54; *Kirātārjunīya*, VIII. 6.

[2] See ante under I. 7. [3] Cf. Raghuvaṁśa III. 2.

आविर्भवन्मधुरनिद्रमिवारविन्द-
मिन्दुस्पृशास्तमितमुत्पलमुत्पलिन्याः ॥ १३० ॥

तथाविधवाक्योपमोदाहरणं यथा—

पाण्ड्योऽयमंसार्पितलम्बहारः ।
क्लृप्ताङ्गरागो हरिचन्दनेन ॥
आभाति बालातपरक्तसानुः ।
सनिर्झरोद्गार इवाद्रिराजः[1] ॥ १३१ ॥

एतयोर्द्वयोरपि वाक्ययोः यद्यप्युपमेयेनोपमानैः सह प्रत्येकं स्वसंबन्धिनं प्रति परस्पर(साम्य)समन्वयलक्षणसंबन्धिनाभिसंबन्धः, तथापि पूर्वस्मिन् साम्यसमन्वयावसायपूर्वको वाक्यार्थावसायः, परस्मिन् पुनः वाक्यार्थावसितिपूर्वकसाम्यसमन्वयावसितिः । अस्मिन् वाक्ये समासादि*विषयप्रत्ययान्तरनिरपेक्षत्वात् पदार्थावबोधसमनन्तरतया परस्परसाम्यसमन्वयस्याप्युद्भिद्यमानत्वात्, पदार्थोपमाव्यपदेशः§ प्रवर्तते । नात्र प्रथमार्धे एव वाक्यार्थपरिसमाप्तिर्वेदितव्या, कविविवक्षाविषयार्थनिष्पत्तेरन[2]नुभूतत्वात् । तत्र "सालंकारस्य काव्यता"[3] इति च न्यायः । अपरस्मिन् पुनः परस्परान्वयलक्षणसंबन्धनिबन्धनवाक्यार्थावधारणपूर्वकत्वात् उपमानोपमेयपरस्परसाम्यसमन्वयावगतेः वाक्योपमाव्यपदेशः युक्ततां प्रतिपद्यते । (क्रियापदप्रतिपाद्योपमोदाहरणानामुपमावार्ताद्युक्तमित्यलमतिप्रसङ्गेन ।)

आदिग्रहणादिवादिव्यतिरिक्तेनापि यथादिना शब्दान्तरेणोपमाप्रतीतिर्भवतीति (उक्तमेव) । (समासेऽनुक्तौ उक्तौ) वा द्वयं यथा—

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[1] *Raghuvaṁśa* VI. 60. * KLV observes: **समासादि** इति आदिग्रहणात् वाक्यार्थपरिग्रहः । —p. 241. § KLV States: **पदार्थोपमाव्यपदेशः** इति । अत्र हि पदार्थसाम्यसमन्वयावसायपूर्विका वाक्यार्थप्रतिपत्तिर्न तु पदार्थावबोधसमनन्तरं समासप्रतिपत्तिः साम्यसमन्वयावसायः इति । —p. 242. [2] अनुभूतत्वात् M

[3] See I. 6. for a full definition of poetry, of which this is a part..

पूर्णेन्दुकान्तिवदना नीलोत्पलविलोचना ॥ १३२ ॥

यथा च—

यान्त्या मुहुर्वलितकन्धरमाननं त-
दावृत्तवृत्तशतपत्रनिभं वहन्त्या ।
दिग्धोऽमृतेन च विषेण च पक्ष्मलाक्ष्या
गाढं निखात इव मे हृदये कटाक्षः[1] ॥ १३३ ॥

प्रत्ययप्रतिपाद्योपमोदाहरणं यथा—

माञ्जिष्ठीकृतपद्मसूत्रसदृशः पादानयं पुञ्जयन्
यात्यस्ताचलचुम्बिनीं परिणतिं स्वैरं ग्रहग्रामणीः ।
वात्या चक्रविवर्तिताम्बुजरजश्छायमाणः क्षणं
क्षीणज्योतिरितोऽप्ययं स भगवानम्भोनिधौ मज्जति[2] ॥ १३४ ॥

यथा वा—

इत्याकर्णितकालनेमिवचना(दाघर्घरो)दुर्धरो
हुङ्कारः पदयो ....पुरः प्रस्थापितस्यागमः ।
धैर्यस्तम्भविजृम्भितोद्धुरमदप्रोन्नाथपर्याकुलं
क्रोधः कुञ्जरवन्महासुरपतेः स्वच्छन्दमा(लोक्यते) ॥ १३५ ॥

यथा—

इतीदमाकर्ण्य तपस्विकन्या
(विलोल)मुद्वीक्षितमुत्सुकस्य ।
तस्यातिमुक्ताकुलपुष्पकालं
गतागतास्या हृदयं मुमोह (?) ॥ १३६ ॥

यथा वा—

रामेण मुग्धमनसा वृषभध्वजस्य
यज्जर्जरं धनुरभाजि मृणालभङ्गम् ।

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[1] *Mālatīmādhava* I. 26. [2] *Bālarāmāyaṇa* III. 10.

तेनामुना त्रिजगदर्पितकीर्तिभारो
रक्षःपतिर्ननु मनाङ् न विडम्बितोऽभूत्[1] ॥ १३७॥

प्रतीयमानोपमोदाहरणे परस्य रसस्य संबन्धसमन्वितान्यूनामतिरिक्तपरिस्पन्दोभयपदार्थवाचकवाच्यसामर्थ्यादेव क्रियापदादिप्रतिपादकविधिनाऽप्युपमाप्रतीतिरुपपद्यते ।

यथा—

महीभृतः पुत्रवतोऽपि दृष्टि-
स्तस्मिन्नपत्ये न जगाम तृप्तिम् ।
अनन्तपुष्पस्य मधोर्हि चूते
द्विरेफमाला सविशेषसङ्गा[2] ॥ १३८॥

अत्र यस्मात्तथाविधानन्तसामग्रीकस्य मधोरपि तत्समानोप(नीत-चूते प्रीतिरुप)लप्स्यते इति न्याय्यमेतयोः सुव्यक्तमेव साम्यमुपगमयति, तथाचासंख्यकुसुमत्वादिधर्मसौकुमार्यातिरेकात् साम्यसंपत्त्यादिर्विवक्षितेत्याद्युपमालक्षणतात्पर्य(म)[3]विकल्पमेवात्र समर्प्यते । न चार्थान्तरन्यासभ्रान्तिरत्रोद्भावनीया, तस्य वाक्यार्थतात्पर्य(साम्य)लक्षणसामान्यमात्रविषयत्वात् ।

तस्मादनेन न्यायेन समानवस्तुन्यासोपनिबन्धना प्रतिवस्तूपमापि न पृथग्वक्तव्यतामर्हति, पूर्वोदाहरणेनैव समानयोगक्षेमत्वात् । तथाच लक्षणोदाहरणे तस्याः समानवस्तुन्यासेन प्रतिवस्तूपमा यथा—

कियन्तः सन्ति गुणिनः साधुसाधारणश्रियः ।
स्वादुपाकफलानम्राः कियन्तो वाध्वशाखिनः[4] ॥ १३९॥

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[1] *Bālarāmāyaṇa* III. 80. [2] *Kumārasambhava* I. 27.
[3] विकल्पम् M. [4] Bhāmaha II. 36.

अत्र समानविलसितानामुभयेषामपि कविविक्षित(ता)विरलत्व-लक्षणसाम्यव्यतिरेकि (न) किंचिदन्यन्मनोहारि जीवितमतिरिच्य-मानमुपलभ्यते ।

तदेवं प्रतिवस्तूपमायाः प्रतीयमानोपमायामन्तर्भावोपपत्तौ सत्यामिदानीमुपमेयोपमादेरुपमायामन्तर्भावो विचार्यते ।

उपमेयोपमा येयमुपमानोपमेययोः ।
सामान्या प्रस्तुतत्वात्तु लक्षणानन्यथास्थितेः ।। ३८ ।।

उपमेयोपमेत्यादि — "उपमेयोपमा नाम" = काचिदलंकृतिः "सामान्या"—न व्यतिरिक्ता । कुतः— प्रस्तुतत्वादुपमायाः । कस्मात् कारणात्? "लक्षणानन्यथास्थितेः"—तत्स्वरूपस्य असा-धारणमभिधानं लक्षणं, तस्य अनन्यथासिद्धेरपि=अतिरिक्त-भावानवस्थानात् । तथा चोपमेयमुपमानं यस्यामिति विग्रहे (स्व)यमुपमानमुपमेयं संपद्यते, यदुपमानं तदुपमेयमुदितम् ।

"प्रसुप्तमथवा निद्रा च शोकात्मतामापन्नस्य हृदयहारीति रतेराश्वासनाभूमयः" ।। १४० ।।

एतदादेस्तुल्ययोगिताप्रकारत्वमुपपद्यते न वेत्याह—

तत्तुल्ययोगिता नाम नासौ पृथगलंकृतिः ।
एतस्यां बहवो द्वौ वा पदार्थास्तुल्ययोगिनः ।। ३९ ।।

प्रकारत्वं प्रपद्यन्ते प्राधान्यस्य निवर्तनात् ।
(वस्तु मुख्यतया वर्ण्यं, किं स्यात् कस्य भूषणम्) ।। ४० ।।

येयं तुल्ययोगिता नाम नासावलंकृतिः यस्मात् "एतस्यां द्वौ बहवो वा पदार्थाः तुल्ययोगिनः प्रकारत्वमुपपद्यन्ते," वर्णनीयतां नीयन्ते । अत्र वर्ण्यते मुख्यतया वर्णनीयं वस्तु (इति) किं कस्य

विभूषणं स्यात् अलंकरणं भवेत्। प्रत्येकं[1] प्राधान्ये नियमा[2]निश्चितेः न किंचित् कस्यचिदित्यर्थः। यदि वा सर्वस्य कस्यचिद्भूषणत्वं[3] स्यादित्यभिधीयते, तत्रैतदपि नोपपद्यते। कस्मात् – "प्राधान्यस्य" = परितो मुख्यभावस्य "निवर्तनात्"। यस्माद्भूषणत्वे सति पराङ्गत्वमेव। तेन वस्तुनः प्राधान्यं निवर्तते। मुख्यं हि वस्तु येनैव रूपेण प्राधान्यमनुभवति, न तेनैव पराङ्गत्वमनुभवितुमर्हति, रूपान्तरं[4] विना परस्परविरुद्धयोरेकत्रानुपपत्तेः।

यदि वा राजानुचरादावेकस्मिन् मुख्यत्वं गुणभावश्च संभवतीत्यभिधीयते, तत्र रूपद्वयस्य संभवात्, तथा च राजानुचरेषु स्वाम्यपेक्षया भृत्यभावः स्वभृत्यापेक्षया स्वामिभावश्चेति धर्मद्वयं विरुद्धव्यपेक्षाद्वितयलक्षणस्य रूपद्वयस्य विद्यमानत्वादुपपन्नमेव। तदेवमिहापि स्वरूपान्तरसद्भावे भूषणत्वं केन वार्यते। सत्यमेतत्। भूषणत्वं न वार्यते तुल्ययोगिताप्रकारत्वं पुनरपसार्यते इत्याह—

वर्ण्यत्वमेषामथवा साम्यं यद्यतिरिच्यते।
एतेषां प्रस्तुतानां सा भवत्युपमितिः स्फुटम्॥४१॥

वर्ण्यत्वमित्यादि = "अथवा" इत्यनेन प्रकारान्तरस्योपपत्तेः। अवर्ण्यत्वेऽपि वर्णनीयभावे भवत्यप्येतेषां प्रस्तुतानां पदार्थानां यदि "साम्यं" = सादृश्यं[5] कदाचिदतिरिच्यते = वर्ण्यमानत्वा[6]दधिकतां प्रतिपद्यते। ततः किं स्यादित्यत्राह—"सा भवत्युपमितिः[7]

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[1] KLV comments as follows:— **प्रत्येकं** इति तुल्यतया वर्णनीयत्वे सति। —p. 243. [2] **नियम** इति। इदमलङ्कार्यमेवास्य चेदमलङ्करणमेवेत्येवंरूपस्य नियमस्य। —KLV. p. 243. [3] **भूषणत्वमिति**। उपमालङ्कारत्वमित्यर्थः। —KLV p. 243. [4] **रूपान्तर** इति। वर्ण्यमानत्वरूपादन्यस्य सादृश्यरूपस्य। —KLV p. 243. [5] **सादृश्यम्** इति सदृशभावः। —KLV p. 243. [6] **वर्ण्यमानत्वाद्** इति। पदार्थानां वर्ण्यमानभावादित्यर्थः। —KLV p. 243. [7] **उपमितिः** इति न तुल्ययोगितेत्यर्थः। —KLV p. 243.

स्फुटम्" प्रकटा चासावलंकृतिः साम्यसमन्वयादिसंवादादुपमैव नान्या काचिदित्यर्थः ।

तथा समुच्चितोपमायां[1]—समुच्चितेन वर्ण्यमानतयाऽर्थेनाभिसंबध्यमाने सति समुच्चिता उपमा यस्यां सा तथोक्ता समुच्चितोपमा, तद्वत्तया तुल्यं वर्तते । उपमाभिधानमत्रोपमाने वर्तते न समुच्चितोपमायाम् ।

उपमानं प्रस्तुतत्वात्[2] वर्णनीयं साम्यसमन्वयातिरेकात् अलंकरणाय कल्पते यथा—

पररइमत्तअ अमहे पुणो स्सणो देइ
दाई अअ पंसणनु विनुदि खिलासिणिओ
अणो हुच्छणं यदुसदं च दप्पणो बहुणि अरे[3] (?) ॥ १४१ ॥

तदेतदेवमिहापि वर्ण्यमानत्वेऽपि साम्यातिरेकादुपमैव भवितुमर्हतीति भावः । यथा—

जनस्य साकेतनिवासिनस्तौ द्वावप्यभूतामभिनन्द्यसत्त्वौ ।
गुरुप्रदेयाधिकनिःस्पृहोऽर्थी नृपोऽर्थिकामादधिकप्रदश्च[4]
॥ १४२ ॥

रुचिरसौकुमार्यातिरेकसुभगधर्मान्तरविषयमुपमानं कल्पितं विवक्षितोपमेयातिशयवसंपत्तये समुल्लसति यथा—

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[1] **समुच्चितोपमायाम्** इति । यथोपमाप्रकारत्वेन समुच्चितोपमा तत्रभवद्भिरप्यभ्युपगम्यते, तथा तुल्ययोगिताप्यभ्युपगम्यतामित्यर्थः । —KLV p. 243.

[2] KLV comments: **प्रस्तुतत्वाद्** इति । दयितदर्शनोपयोगि पत्रलेखाशेषनिर्वर्तननिमित्तदृष्टिदानविषयत्वेनेत्यर्थः । p. 242.

[3] Possibly the following comment of KLV is on this verse—**दर रइय इति** । अत्र दृष्टिदानविषयत्ववर्णनीयतया यथा दिनकरः प्रस्तुतस्तथा दर्पणोऽपि प्रस्तुतः सन्नेव साम्यसमन्वयातिरेकादलङ्करणायोपमानत्वेनोपदर्शितः । —op. cit. 243. [4] *Raghuvaṁśa*, V. 31.

उभौ यदि व्योम्नि पृथक्-प्रवाहा-
वाकाशगङ्गापयसः पतेताम् ।
तेनोपमीयेत तमालनील-
मामुक्तमुक्तालतमस्य वक्षः[1] ॥ १४३ ॥

(ए)तद्द्वयोरपि निदर्शनम् ।

तदेवमनन्वयेऽपि वर्ण्यमानसौकुमार्यमाहात्म्यात् काल्पनिकमप्युपमानं नोपपन्नमिति मन्यमानाः तत्स्वरूपसमारोपितव्यतिरेकामुपमां तां वर्णयन्ति । यथा—

तत्पूर्वानुभवे भवन्ति लघवो भावाः शशाङ्कादयः
तद्वक्त्रोपमिते परं परिणमेच्चेतो रसायाम्बुजात्[2] ।
एवं निश्चिनुते मनस्तव मुखं सौन्दर्यसारावधि
बध्नाति व्यवसायमेतुमुपमोत्कर्षं स्वकान्त्या स्वयम् ॥ १४४ ॥

तदेवमभिधावैचित्र्यप्रकाराणामेवंविधं वैश्वरूप्यं न पूनर्लक्षणभेदानाम् ।

अभिधायाः प्रकाराणामानन्त्यं प्रतिभोद्भवम् ।
वक्तुं न पार्यते कान्तालीलावैचित्र्यवत्स्फुटम् ॥ १४५ ॥

अन्तरश्लोकः ।

तुल्ययोगिताप्यत्रैवान्तर्भावान्नातिरिच्यते । तथा च लक्षणं निदर्शनं चैतस्याः—

न्यूनस्यापि विशिष्टेन गुणसाम्यविवक्षया ।
तुल्यकालक्रियायोगादित्युक्ता तुल्ययोगिता[3] ॥ १४६ ॥

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[1] Śiśupālavadha III. 8. KLV comments as follows:— **उभौ यदि** इति । अत्र मुक्तालतात्वस्य धर्मस्यादिग्रहणात् कुमुददलेत्यत्र स्तनावरणस्य वस्तुनश्च विवक्षितसातिशयत्वसंपत्तये गङ्गाप्रवाहद्वयपतनं धर्मान्तरं च्युतदीधितित्वमुपमानं च परिकल्पितम् । —p. 242. [2] 'रसायाम्बुजात्' is De's emendation. The corrupt original is 'रसाभूभवत्'. [3] Bhāmaha III. 26.

इति । तैः प्रतिपादिता, यस्मात् साम्यातिशयात् । यथा—

शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्थिराः ।
जात्वलङ्घितमर्यादाः चलन्तीं बिभृथ क्षितिम्[1] ॥ १४७ ॥

अत्र लक्षणे तावदुपमान्तर्भावं तुल्ययोगितायाः प्रतिपादयति-(असि)-द्धातिशयस्य वस्तुनः सिद्धातिशयेन साधर्म्यसमन्वयो निबन्धनमुपमायाः; पुनरस्या गुणसाम्यविवक्षया तुल्यकालक्रियायोगः प्रस्तुताप्रस्तुतसाम्यव्यतिरेकेण न किंचिदत्र तात्पर्यं प्रतिपादयति । निदर्शनमप्येवंप्रायमेव । वर्णनाविषयस्य वर्ण्यमानवृत्तिश्लेषादिसाम्यव्यतिरेकेण अतिरिक्ततया न किंचिदपि प्रतिभासते । तेन चैतदुदाहरणं विविक्तार्थवृत्तिश्लिष्टताप्रतिभासमाहात्म्यात् न च निदर्शनान्तरमिति यदभियुक्ततरैः तैरेवाभ्यधायि, न तदपि युक्तियुक्तम् । यथा—

यैर्दृष्टा सा न वा दृष्टा मुषिताः समसेव ते ।
हृतं हृदयमेकेषामन्येषां चक्षुषः फलम्[2] ॥ १४८ ॥

एतदलंकारवार्तामात्रानभिज्ञस्य कस्यचित्प्रलपितमिति सचेतसां प्रतिभासते । यस्माद्वैदग्ध्यस्य भङ्ग्या तरुणीलावण्यातिशयप्रतिपादनपरेयं अप्रस्तुतप्रशंसा कविचेतसि परिस्फुरति । यदि वा निदर्शनान्तरविषयत्वेन तुल्ययोगिता संभवति । यथा—

यत्काव्यार्थनिरूपणं प्रियकथालापा रहोऽवस्थितं
कण्ठान्तं मृदुगीतमादृतसुहृद्दुःखान्तरावेदनम्[3] ॥ १४९ ॥

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[1] Bhāmaha III. 27; cited in the *Dhvanyāloka* also; see under IV. 4. [2] Hemacandra's comment on this verse also is worth noting:—अत्र प्रियतमां प्राकरणिकीं प्रति अवलोकयितॄणामनवलोकयितॄणां चाप्राकरणिकानां मुषितत्वमेको धर्म इति । एवं च तुल्ययोगिता पृथङ् न वाच्या इति । *Kāvyānuśāsana*, Alaṅkāracūḍāmaṇi p. 358. Bombay edn. 1964.

[3] KLV's comment on this is pertinent :— अत्र काव्यार्थनिरूपणादीनां साध्येनाश्वासनाभूमित्वेन मुख्यतया वर्णनीयत्वेऽपि सादृश्यमातिरिच्यत इत्युपमैवेत्यर्थः। एवमुत्तरत्र । p. 243.

अनन्वयोऽप्युपमायामेवान्तर्भवतीति विवेच्यते । तथा चास्य लक्षणमुदाहरणं च—

यत्र तेनैव तस्य स्यादुपमानोपमेयता ।
असादृश्यविवक्षातस्तमित्याहुरनन्वयम् ॥ १५० ॥

ताम्बूलरागवलयं स्फुरद्दशनदीधिति ।
इन्दीवराभनयनं तवेव वदनं तव ॥[1] १५१ ॥

एतस्य लक्षणानन्यत्वमेव(वं) [तत्सहाय]मभिधावैचित्र्यविधायकत्वं चेति द्वितयमप्युपमान्तर्भावमेव साधयति । तत्रोपमानोपमेयभावव्यवस्थितेः । उपमान्तरेण सह लक्षणान्वितत्वमनन्वयस्य न संभवतीत्यभिधीयते तदपि न समाधानं, यस्मात्समारोपितरूपस्य (द्वित्वस्याभ्युपगमादु)पमानोपमेयभावसंबन्धनिबन्धनमेव (साम्यं) भवतामनन्वयलक्षणस्य प्रवृत्तिनिमित्तम्, अस्माकं केवलेनापि साध्यते तदित्याह—

कल्पितोपमया तुल्यं कवयोऽनन्वयं विदुः[2] ॥ ४२ ॥

"कल्पिता"—उल्लिखिता [वा] "उपमा" यस्याः सा तथोक्ता । तथा कल्पितोपमया "तुल्यं" अन्यूनानतिरिक्तमनन्वयमलंकरणं "कवयः"—तद्विदः "विदुः"—जानन्ति । तथा च कल्पितोपमायां वर्णनाविषयस्य वस्तुनः सौन्दर्यधाराधिरूढस्वसाम्य[3]समन्वयः समुद्भवति । सातिशयत्वसमर्पणसामर्थ्यविरहात् सर्वेषां पदार्थानां भूतानामसद्भूतं किमपि काल्पनिकमुपमानमुल्लिखन्तो यथारुचि रुचिराशयाः कवयः परिदृश्यन्ते ।

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[1] Bhāmaha III. 44-45.

[2] KLV explains: यथा कल्पितोपमोपमाप्रकारत्वेन तत्रभवद्भिरभ्युपगम्यते एवमन्वयोऽपि तथाभ्युपगम्यतामित्यर्थः ।—p. 242. [3] साध्य M. KLV observes: **सौन्दर्यधारेति** । प्राप्तोत्कर्षस्य धर्मस्य चेत्यर्थः । p. 242.

(असद्भूतं) समुल्लिखितमिति च पुनरपि परस्परसाम्यनिबन्धनस्तयोरुपमानोपमेयभावः पर्यवस्यति, नान्यत्किंचिदतिरिक्तं मनोहारितायाः कारणम् । तथा च लक्षणमुदाहरणं च

उपमेयोपमां नाम ब्रुवते तां यथोदिताम् ॥ १५२ ॥

सुगन्धि नयनानन्दि मदिरामदपाटलम् ।
अम्भोजमिव ते वक्त्रं त्वदास्यमिव पङ्कजम्[1] ॥ १५३ ॥

नाप्यत्र लक्षणमुपमालंकारादलंकारान्तरस्य कारणम् । पूर्वोक्तया नीत्या तस्य निराकृतत्वात् । (उपमानोपमेयभावश्चात्र पर्यायतो भवेत् ।) (ते)नोपमानोपमेयभावे (भेद)प्रतिभासोऽभेदप्रतिभासोऽपि सप्र(माणः) । न च उपमानान्तरनिरासलक्षणतात्पर्यादलंकारान्तरत्वम्, मुखमिन्दुरित्यादौ उपमानेतरस्वभावगन्धस्याप्यविद्यमानत्वा(त्) । (प्रतिभा)प्रतिभासि प्रौढिप्रतिपादितमभिधाप्रकारवैचित्र्यमात्रमेवात्र विजृम्भते न पुनरलंकरणान्तरत्वम् । वाच्यान्तरेष्वपि वैचित्र्यान्तरद(र्शनात्) । यथा—

तद्वल्गुना युगपदुन्मिषितेन तावत्
सद्यः परस्परतुलामाधिरोहतां द्वे ॥
प्रस्पन्दमानपरुषेतरतारमन्तः
चक्षुस्तव प्रचलितभ्रमरं च पद्मम्[2] ॥ १५४ ॥

यथा—

जनस्य साकेतनिवासिनस्तौ
द्वावप्यभूतामभिनन्द्यसत्त्वौ ।
गुरुप्रदेयाधिकनिःस्पृहोऽर्थी
नृपोऽर्थिकामादधिकप्रदश्च[3] ॥ १५५ ॥

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[1] Bhāmaha III. 37b-38. [2] Raghuvaṁśa V. 68.
[3] Raghuvaṁśa V. 31; cited also a little earlier on p. 203.

अत्र द्वयोरपि प्रस्तुतत्वाद्वर्णनीयसाम्यसद्भावः (न) पुनरलंकारभावः ।

यथा वा—

हेलावभग्नहरकार्मुक एष सोऽपि
हेला(पदान)परितोषितचन्द्रचूडः ।
तस्यैव सोऽस्य च. . .सख्य वा स्यात्
श्लाघ्यं द्वयोरुभयथापि तवाद्य तेषाम् ॥ १५६ ॥

अत्र पूर्वोक्तमेवानुसन्धेयम् । यद्यप्युपमालक्षणावसरे भावमात्रमित्युभयनिष्ठमलंकरण[1]माख्यातम्, तथापि तत्राप्रस्तुतत्वादुपमानस्य पराङ्गत्व[2]मुपपन्नम् । इह पुनः प्रस्तुतस्य मुख्यत्वम् । कथं तदिति विचारितमेव ।

परिवृत्तिरप्यनेन न्यायेन पृथङ् नास्तीति निरूप्यते । तथा च लक्षणं परिवृत्तेः—

"अर्थानां यो विनिमयः परिवृत्तिस्तु सा मता"
॥ १५७ ॥ इति ।

परिवर्तनं च स्वान्तरावकाशे वस्त्वन्तरस्यावस्थानम् । असौ परिवृत्तिरलंकारोऽभिधीयते । सा च बहुप्रकारा—एकस्यैव विषयिणा समुचितविषयावकाशे विषयान्तरं परिवर्तते । यथा—

स्वल्पं जल्प बृहस्पते सुरगुरो नैषा सभा वज्रिणः ॥१५८॥

क्वचिदेकस्यैव क्रमेण समुच्चितधर्मगोचरे धर्मान्तरं परिवर्तते । यथा—

विसृष्टरागादधरान्निवर्तितः
स्तनाङ्गरागारुणिताच्च कन्दुकात् ।

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[1] KLV comments on this: **अलंकरणम्** इति उपमेत्यर्थः । p. 243.
[2] KLV observes: **पराङ्गत्वम्** इति प्रस्तुतोपकारकत्वम् । —p. 243.

कुशाङ्कुरादानपरिक्षताङ्गुलिः
कृतोऽक्षसूत्रप्रणयी तया करः[1] ॥ १५९ ॥

अत्र गौर्याः करकमललक्षणो धर्मः परिवर्तितः । क्वचिदेकस्यैव धर्मिणः समुचितस्वसंवादिधर्माविकाशे धर्मान्तरं परिवर्तते । यथा—

किमित्यपास्याभरणानि यौवने ।
त्वया धृतं वार्धकशोभि वल्कलम्[2] ॥ १६० ॥

क्वचिद्बहूनामपि धर्मिणां परिस्पर्धिनां पूर्वोक्ताः सर्वेऽपि परिवर्तन्ते । तथा च लक्षणकारेणात्रैवोदाहरणं दर्शितम् । यथा—

शस्त्रप्रहारं[3] ददता भुजेन तव भूभुजा ।
चिरार्जितं हृतं तेषां यशः कुमुदपाण्डुरम् ॥ १६१ ॥

तदेवं परिवृत्तेरलंकरणत्वं (न) युक्तमित्याह—

विनिवर्तनमेकस्य[4] यत्तदन्यस्य वर्तनम् ।
तदलंकरणं न स्यात् पूर्ववत् परिवर्तनात् ॥ ४३ ॥

विनिवर्तनमित्यादि— "यदेकस्य" पदार्थस्य "विनिवर्तनं" अपाकरणं "तदन्यस्य" तद्व्यतिरिक्तस्य परस्य, "वर्तनं" तदुपनिबन्धनं तदलंकरणं न भवति । कस्मात् उभयोः "परिवर्तमानत्वात्" मुख्येनाभिधीयमानत्वात् । कथं "पूर्ववत्" यथापूर्वं प्रत्येकं प्राधान्यान्नियमानिश्चितेश्च (यथा) न किंचित् कस्यचिदलंकरणं, तद्वदिहापि[5] विचारितम्[6] । न च तावन्मात्ररूपतया तयोः

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[1] *Kumārasambhava* V. 11. [2] *Kumārasambhava* V. 44. [3] KLV gives the variant खड्गप्रहारं in place of शस्त्रप्रहारं and comments as follows:—**खड्गप्रहारम्** इति । अत्र बहूनां भूभुजां स्वसंबन्धिधर्म्यवकाशे धर्म्यन्तरं परिवृत्तं पूर्वोक्तमिति उभयोर्वर्ण्यमानत्वात् परिवृत्तिर्नामालङ्कार. । साम्यं चेदतिरिच्यते भवत्युपमितिरेवालङ्कृतिरिति । p. 244. [4] **एकस्य** इति अन्यशब्दपर्यायोऽयम् ।
[5] KLV observes: इह इति तुल्ययोगितायाम् । **तद्** इति पराङ्गत्वमलङ्कारत्वमित्यर्थः । —p. 243. [6] KLV says: **विचारितम्** इति । वर्णनीयत्वेऽपि सादृश्यमतिरिच्यत इति न काचित् क्षतिरित्यर्थः । —p. 243.

परस्परविभूषण(विभूष्य)भावः, (तथा सति) प्राधान्यनिवर्तन-प्रसङ्गात् । रूपान्तरानिरोधेषु पुनः साम्यसद्भावे भवत्युपमिति-रेषा चालंकृतिः समुच्चितोपमावत् पूर्ववदेव[1] । यथा—

सदयं बुभुजे महाभुजः
सहसोद्वेगमियं व्रजेदिति ।
अचिरोपनतां स मेदिनीं
नवपाणिग्रहणां वधूमिव[2] ॥ १६२ ॥

अत्र समतया (ध्रियमाणः) सानुरागः पृथिवी(वधूभोग)यत्नः पार्थि-वस्य प्रतीयते, द्वयोरपि वर्ण्यमानत्वात्, तथा परिवृत्तावपि साम्य-प्रतीतेरुपमैव । यथा—

अयं रणश्चारणजीवितान्तकृत्
ननन्द (तुश्चैव) नरस्य सैनिकाः ।
इह व्रतो शक्तिशिरोभिरादरात्
नवासिधारा न खलूत्पलस्रजः[3] ॥ १६३ ॥

साम्यप्रतिभासमात्रं (अत्र) मनोहारितायाः कारणमित्यलंकरणम् । यस्मादेवंविधे विषये विच्छित्तिविधानस्य संनियत (साम्यं) प्रतीय-मानमलंकरणमुपनिबध्नन्ति, न पुनरभिधीयमानमेव ।

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[1] KLV comments on this as follows: **पूर्ववदेव** इति । इदं हि तन्त्रेणो-पात्तत्वादुपमित्यलंकृतिभवनेऽपि योजितम् । तुल्ययोगितायामिवेत्युपमानसामर्थ्यादेव च समुच्चितोपमावदित्येतदपि समाकृष्टम् । Loc. cit. p. 243.

[2] Raghuvaṁśa viii. 7. KLV observes: **सदयं बुभुजे** इति । समुच्चितो-पमोदाहरणमिदमुपमानत्वेन निदर्शितम् । —p. 243.

[3] KLV comment on this: अत्र महासिधाराणामुत्पलस्रजां च प्रवर्तमानानां निवर्तमानानां च नीलत्वदीर्घत्वादिना साम्यं प्रतीयत एव । तथा मङ्गलतूर्यविशिष्ट उत्सवो निवर्तते रणश्च प्रवर्तते इति शिरांसि निवर्तन्ते महासिधाराश्च प्रवर्तन्ते इति च परिवृत्ती स्तः, किंतु न तयोस्तथा साम्यप्रतीतिरस्ति । एवमुत्तरत्रापि विचार्यम् । —p. 243-244.

प्रतीयमानत्वं परिवृत्तेरपि दृश्यते । यथा—

निर्दिष्टां कुलपतिना स पर्णशाला-
मध्यास्य प्रयतपरिग्रहद्वितीयः ।
तच्छिष्याध्ययननिवेदितावसानां
संविष्टः कुशशयने निशां निनाय[1] ॥ १६४ ॥

अत्र सर्वाण्यपि पदानि यथास्वमाक्षिप्तपरिवर्तनीयपदार्थान्तराण्युपनिबद्धानि, ततः प्रतीयमानत्वात्तद्विदाह्लादकारित्वमपि (न च) संवादिनी परिवृत्तिः कथम् अनुपपद्यमानत्वात् अन्यथा ? (सत्यं) युक्तमेतत् । न परिवृत्तेरत्यन्ताभावोऽस्माभिरभिधीयते, वर्णनीयत्वादलंकृतिर्न भवतीत्यस्माकमभिप्रायः । न च प्रतीयमानतामात्रमलंकरणसाधनम्, अलंकार्यवस्तुमात्रेऽपि तस्याः संभवात् । तथाचैतदेवोदाहरणम् । न च यत्प्रतीयमानं तदलंकरणं तद्विदाह्लादकारित्वात् इति युज्यते वक्तुम् । अलंकार्येऽपि तद्विदाह्लादकारित्वस्य दर्शनात् । वस्तुमात्रमलंकारो रसादयश्चेति भेदत्रितयानुपपत्तेश्च ।

किं च परिवृत्तेरलंकारत्वे तदुपशोभायै भूषणान्तरं नोपयुज्यते, "किमित्यपास्याभरणानि" इत्यादौ । यदि वा "वद प्रदोषे स्फुटचन्द्रतारका विभावरी यद्यरुणाय कल्पते" इति । यदि वा भूषणेऽपि विभूषणान्तरमसन्तोषादुपनिबध्नन्तीत्यभिधीयते, तदपि न युक्तियुक्तम् । यस्मादन्यस्मिन् विभूष्ये संभवति यत्र भूषणोपनिबन्धः, तत्र भूषणान्तरमसन्तोषादुपपद्यते, न पुनरन्यस्मिन् । नेयं पूर्वोक्तया नीत्या प्रत्येकमेव परस्परं द्वयोरपि भूषणभावे प्रत्यारखाते परिवृत्तेर्विभूषा संभवति, यत्र भूषणत्वमेवावशिष्यते । तस्मादुपशोभार्थमुपमाख्यमलंकरणमुपनिबद्धम् ।

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[1] *Raghuvaṁśa* I. 95.

तथा चायमत्र वाक्यार्थः—यौवनोद्भेदसमयसमुचिताभरणापसारणपूर्वकं वार्धकोपपन्नचीरपरिधानग्रहणं प्रकटशशाङ्कतारकया (विभावर्या प्रदोषेऽरुणसमागमकल्पमिति) किमपि काव्यस्फुरितभूतं तद्विदाह्लादकारित्वमुन्मीलयति। तदयमत्र परमार्थः—लक्षणोल्लिखितरेखया विभूषणविन्यासो विधातव्यः। प्रतिभाप्रतिभासमानभणितिवक्रताप्रकारवैचित्र्येणापि यथा—

सिविणविव्खेण[1] ... (?) ॥ १६५॥

क्रिययैव विशिष्टस्य तदर्थस्योपदर्शनात्।
ज्ञेया निदर्शनैवासौ यथेववतिभिर्विना[2] ॥ १६६॥

इति (लक्षिता) निदर्शनाप्युपमितिरेव[3]।

अयं मन्दद्युतिर्भास्वानस्तं प्रति यियासति।
उदयः पतनायेति श्रीमतो बोधयन्नरान्[4] ॥ १६७॥

अत्र तथैवेति कविप्रतिभार्पिततात्पर्यान्तरनिश्चयलक्षणस्य वस्तुनः तदिवेति तदेवेति वा सादृश्यस्य प्रतिपादकं[5]विना तत्प्रतिपादनप्रगल्भवाक्य[6]प्रयोगमाहात्म्यादुत्प्रेक्षायाः प्रतीयमानत्वात्। यथा—

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[1] KLV comments on this as follows:—
सिवेणेवि इति। वि(नि?)दर्शनाप्रकारस्यास्य यद्यप्युपमात्वमग्रे साधयिष्यते तथापि पूर्वमेव बुद्धौ सिद्धत्वादत्रेदमुदाहृतम्। op. cit p. 244. [2] Bhāmaha III. 33.

[3] KLV States:— **उपमितिः एवं** इति। अन्येषां तु वि(नि?)दर्शनाप्रकारः एव। अभवद्वस्तुसम्बन्धस्योपमापरिकल्पकस्य विद्यमानत्वात्। —p. 244.

[4] Bhāmaha III. 34. [5] **प्रतिपादकम्** इति इवादि। —KLV, p. 244.

[6] **वाक्य**—इति। क्रियैव वाक्ये प्रधानमिति न पूर्वापरव्याघातः। KLV, p. 244. Before this KLV adds three more *pratīkas* viz, अन्यत्र and इवादीनामर्थस्य and बोधयन् with comments. This suggests that Kuntaka's original must have contained one more sentence about *Nidarśanā* being subsumed under *upamā* or *utprekṣā*. This is now unfortunately lost in our Ms. The KLV citations are given below as they assist us in the understanding of the text:—

पवाण चल विज्जु च दुलिअं राइआसु खनअन्ति मे
अआसो उवाण उरुलिसव्दयमि हिळिआसुक जिल्लइ
विरहए । (?) ॥१६८॥

अत्र गर्जितशब्दं श्रुत्वा महिलासु कासुचित् .. चलविद्युद्भाविका(ल)रात्रिषु मेघान् विलोकयन्तीति .. महिलानामभिप्रायनिश्चयस्यागोचरत्वात् वाक्यार्थस्यान्यथानुपपत्तेश्च पूर्वोक्तमनुसर्तव्यम्[1] ।

तमिन्दुरर्धोदित[2]बिम्बशोभा
.....शोऽपि ।
मन्दप्रभालङ्घितकामपाल-
ललाटपट्टश्रियमाचकर्ष ॥ १६९ ॥

अत्रार्धोदितेन्दुबिम्बशोभायाः सादृश्योल्लङ्घितकामपाललललाटपट्टश्रियः... तदप्यतिरिक्तवृत्तिधर्म्यन्तरेण चमत्कारकारणमन्यथा न किंचनापि उपपद्यते[3] । नानार्थमुपमायाः क्रियापद[4]मेवंविधप्रतिपादकतां प्राप्नोति । ततश्च गतार्थत्वाभिधायिनः शब्दस्या-

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अन्यत्र इति । उत्प्रेक्षायामुपमायां च । **इवादीनामर्थस्य** इति । वस्त्वन्तरसादृश्यं वस्त्वन्तरत्वनिश्चयश्चेत्युभयरूपो ह्यर्थ इवादीनामुत्प्रेक्षायां सहृदयैः परिकल्प्यते । अत एव तदिवेति तदेवेति वा द्वाभ्यां प्रकाराभ्यां प्रस्तुतव्यतिरिक्ततात्पर्यान्तरयोजनमुत्प्रेक्षा वक्ष्यते । तत एव साम्यादेरित्यत्रादिग्रहणेन द्वितीयार्थपरिग्रहः । उपमायां तु सादृश्यरूप एवैकोऽर्थः । तत्र च सम्भवद्वाच्यार्था या वि(नि?)दर्शना तस्या उत्प्रेक्षायामन्तर्भावः । असम्भवद्वाच्यार्थायाश्चोपमायामित्यर्थः । **बोधयन्** इति । बोधयन्नेव बोधयन्निव वेत्यर्थः । —loc. cit. p. 244.

[1] KLV:— **पूर्वोक्तम्** इति । यथात्रोत्प्रेक्षायाः प्रतीयमानत्वं तद्वदेव चायम् । —p. 244. [2] KLV'S comment on this is—अत्राचकर्षेति क्रियापदं अन्यथानुपपद्यमानं मन्दप्रभेत्युपचारं प्रकल्पयदुपमायाः प्रतिपादकतां प्राप्नोति । —loc. cit. p. 244. [3] KLV gives the variant क्रमेण चार्धोदित in place of तमिन्दुरर्धोदित । —p. 244. [4] **क्रियापद** इति पुलु अन्तीत्यस्य । —KLV, p. 244. Perhaps this is a reference to the corrupt Prakrit verse above.

प्रयोगः साक्षाद्विलोचनार्थवृत्तिर्न भवतीत्युपचारपारंपर्येण तद्विशेषणतां प्राप्यते। तथा च धर्मधर्मि[1]भावलक्षणायाः प्रत्यासत्तेः प्रथमं स्वाभिधेयलक्षणलक्षणाया गुणमात्रेणैव[2] ततश्च सादृश्यनिबन्धनायाः प्रत्यासत्तेरेव तत्सदृशे विलोचनच्छायातिशयवृत्तिमासादयति। तद्विशेषणत्वादेव समासेऽस्मिन् नीलोत्पलशब्दस्य पूर्वनिपातः सप्तमीविशेषणे बहुव्रीहाविति।

इन्दुमुखीत्यत्र इन्दुरिव मुखं यस्याः सा तथोक्ता। सकललोकविलोक्यमानाखिलमृगाङ्कमण्डलसंस्थानसादृश्ये निमित्तभावे पूर्वोक्तयैव (नीत्या) इन्दुशब्दस्यैव विशेषणत्वमिति पूर्ववदेव समासोपपत्तिः। यदि वा इन्दुमुखमिव मुखं यस्याः सा तथोक्तेत्यत्र इन्दुशब्दस्तदेकदेशे मुखे विशेषणम् (भवति) यथा ग्रामो दग्ध इति। शिष्टं पूर्वोक्तमेवानुसन्धेयम्।

"पुरुषव्याघ्रः" इत्यत्र साधारणधर्मोऽपि प्रतीयते। संबन्धं विनोपमानोपमेयभावस्यानुपपत्तेः; पदाभिसंबन्धसामर्थ्यात्तस्यावगतौ गतार्थत्वात् सामान्यशब्दस्याप्रयोगः। तदिदमुक्तम् "उपमितं व्याघ्रादिभिः सामान्याप्रयोगे" इति। इन्दुरिव कान्तं मुखं यस्याः सा इन्दुकान्तमुखीत्यत्र सामान्यशब्दस्य श्रूयमाणतया युक्तिरभिधीयते। "इन्दुरिव कान्तमिन्दुकान्तम्" इति "उपमानानि सामान्यवचनैः" इत्यनेन समासे विहिते पश्चादिन्दुकान्तं मुखं यस्याः सा तथोक्तेति। सामान्यशब्दस्य वृत्तिवाक्ययोर्द्वयोरपि उपपद्यमानत्वान्न केनचिन्न्यायेन श्रूयमाणता विचारयितुं पार्यते,

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[1] **धर्मधर्मि** इति। धर्मधर्मिभावसम्बन्धनिबन्धनापि मुख्यस्यार्थस्यामुख्येनार्थेन प्रत्यासत्तिरभेदोपचारेण धर्मधर्मिभावलक्षणेत्युक्ता। तेन धर्मधर्मिभावस्वरूपाया इत्यर्थः। —KLV p. 242. [2] **गुणमात्रे** इति। धर्ममात्रेऽस्याभिप्राय इति रूपकत्वमेतन्मते कथमत्र निवार्येतेति ताटस्थ्येनोक्तिः। —KLV, p. 242.

यतस्तेनैव सह पदान्तरं समस्यते, न पुनरन्येनेति कुतस्तस्य श्रूयमाणवृत्तेः प्रतीयमानता कल्पेत? ।

तदेवं विवक्षावशात् क्वचिद्गम्यमानता, क्वचित्प्रयुज्यमानत्वम् । एवमादीनां सादृश्यनिबन्धनोभयविषय (सामान्य) संबन्धाभिधायिनां गम्यमानत्वाद[1]प्रयुज्यमानत्वम्[1] । अर्थप्र[2]त्यायनार्थं[2] हि शब्दस्य प्रयोगः क्रियते । स चेत् कविकौशलकल्पितात् प्रकारान्तरात् [3]प्रतिपन्नः[3] ततः किं शब्दप्रयोगेण? । [4]तथाच यत्र[4] अन्यूनातिरिक्तच्छायाविशेषमर्थतः शब्दतश्चोपमानोपमेययोः साम्यसमर्पण[5]सामर्थ्य[5]सुभगप्रसादसुन्दरमुपनिबन्धबन्धुरं वाक्यं श्रुतिसमनन्तरमेव वर्णानुपूर्व्याः प्रतिभासवदर्थप्रतिपत्तिपूर्वकमलंकार[6]प्रतीति[6]मुत्पादयति, तत्र तदुपपादकानामिवादीनां गतार्थत्वादप्रयुक्तिः । यथा—

महीभृतः पुत्रवतोऽपि[7] ॥ १७० ॥

यत्राप्यलंकारान्तरभेदनिबन्धनमन्तरेण पदार्थपरिवर्तनादौ कविकौशलोल्लासिताति[8]रिक्तसाम्यसमन्वय[8]माहात्म्यादुपमानोपमेयभावावगतिरुद्भिद्यते, तत्राप्यभिधानप्रकारवैचित्र्य[9]वशाद[9]लंकरणविच्छि[10]त्तिरेव[10]तद्विदां तत्प्रतीतिकारिणां चमत्कृतिकारितामावहतीति प्रतीयमानत्वमलंकारस्य । तदभिधायिना[11]मिवादीना[11]मप्रयोगो यथा—

महासिधारा न खलूत्पलस्रजः* इति ॥ १७१ ॥

[12]यत्र[12] पुनर्वाच्यमलं (करणं), तत्रेवादिकं प्रतिपादनवैचित्र्यात् बहुप्रकारं प्रयोगमर्हति । तथाच पदार्थविषयाया[13]मुपमायां[13] वाक्यैक-

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1 J. 2 J. 3 J. 4 J. 5 J. 6 J. 7 See above under *utprekṣā* p. 200.
8 J. 9 J. 10 J. 11 J. * For full verse, see a little above p. 200.
12 J. 13 J.

देशवर्तिनोरुपमानोपमेययोः [1]परस्परसाम्यवाचके प्रयुक्ते, तस्मिन्नेव वाक्ये स्तनान्तरवर्तिनोरुपमानोपमेययोः[1] सादृश्यसंबन्धा[2]भिधायी[2] पुनरिवादिः प्रयुज्यते । (यद्यपि) प्रतियुगलमुपमानोपमेयभावस्य परिसमाप्तिः, तथापि वाक्यार्थनिष्पत्तावुपमानोपमेयभावस्य संभवे प्रथमाभिहितैव युक्तिरनुसर्तव्या । यथा—

ततः प्रतस्थे कौबेरीं भास्वानिव रघुर्दिशम् ।
शरैरुस्रैरिवोदीच्यानुद्धरिष्यन् रसानिव§ ॥ १७२ ॥

क्वचित्पदार्थोपमा[3]यामेव[3] वाक्यैकदेशव्यवस्थितयोरुपमानो[4]पमेययोः[4] सादृश्यसमन्वयः वाचिकः । वाचकयुक्ते तस्मिन्नेव वाक्ये तयोरेकतरस्य धर्म्यन्तरेण सह धर्मान्तरं(र)सादृश्यनिबन्धनत्वात् उपमानोपमेयभावः संभवति । पूर्वोक्तया नीत्या तदभिधायी पुनरिवादिः प्रयुज्यते । यथा—

निर्याय विद्याथ दिनादिरम्या-
द्बिम्बादिवार्कस्य मुखान्महर्षेः ।
पार्थाननं वह्निकणावदाता
दीप्तिः स्फुरत्पद्ममिवाभिपेदे† ॥ १७३ ॥

क्वचित्पदार्थोपमायामुपमेयानामुपमानानां च समसंख्याकानां समूहद्वये प्रथमं विवक्षितसमूहसंख्याभेदसमाहि(त)द्वित्वमेव समाश्रित्य परस्परसाम्यसमन्वयादुपमानोपमेयभावमभिधातुमेकस्मिन् वाचके प्रयुक्ते समुदायधर्माणां समुदायपूर्वकत्वात्तु पश्चादेतेषां प्रत्येकं स्वसंबन्धिनं प्रति साधारणधर्मसंबन्धसामर्थ्यादुपमानोपमेयभावः पर्यवस्यति । यथा—

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[1] J. [2] J. § *Raghuvaṁśa* IV. 66. [3] J. [4] J.
† *Kirātārjunīya* III. 25.

"चुम्बन् कपोलम्"* ॥ १७४ ॥

इत्यादौ । अत्र स्पर्शोल्लसदिति क्रियाविशेषणं चेति द्वाभ्यां प्रकाराभ्यामुभयनिष्ठतयान्योन्यं (साधारणधर्मसंबन्धादुपमानोपमेयभावः) ।

[1]क्वचित्पदार्थोपमायाम् एकस्य वस्तुनः बहुविधपदार्थविशेषणविशिष्टतया मुख्यभावेन वर्ण्यमानवृत्तेरुपमेयत्वे तावन्मात्रविशेषणैः स्वैर्विशिष्टं पदार्थान्तरमुपमानतां यदा प्राप्नोति, तदा तयोरुभयोरपि तथाविधयैव परस्परसाम्यधर्मतयाऽन्वयात् उपमानोपमेयभावः। तदभिधानार्थमिवादिरेव प्रयुज्यमानतामर्हति। तद्विशेषणानां परस्परसाम्यसंबन्धाभिधाने पूर्वोक्तैव युक्तिरनुसन्धेया। यथा—

"पाण्ड्योऽयम्[2]" इत्यादौ ॥ १७५ ॥

तदेवंवि(ध)पक्षे अभिधाप्रकारवैचित्र्यात् वाचकशक्तिवैचित्र्याच्च सर्वमेतदुपपद्यते ।

उपमादोषाणां तु लक्षणस्यैव सुघटितत्वात् दूरोत्सारितत्वेन नेयार्थादिवदपरिगणनम् ।

(विवक्षाविषयो धर्मश्चेतोहारी यदोच्यते ।
तदा दोषा भवन्त्येते दूरोत्सारितवृत्तयः) ॥ १७६ ॥

इत्यन्तरश्लोकः ।

एवं प्रस्तुताप्रस्तुतवाच्यसादृश्यजीवितमुपमाख्यमलंकरणमभिधाय समानच्छायाप्रायं वाचकसादृश्यसर्वस्वं श्लेषमभिधत्ते—

तदेकशब्दवाच्यत्वमर्थयोर्धार्यते द्वयोः ।
श्लेषाभिधानोऽलंकारः तादृग्वाचकवाच्यता[3] ॥ ४४ ॥

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* See above p. 197. [1] कश्चित् Ms. [2] This example of *Raghuvaṁśa* VI. 60. has been cited earlier on p. 198. [3] This Kārikā is not found in De's edn.

तदेकशब्दवाच्यत्वमित्यादि तदित्यनेन श्लेषोपनिबध्यमानवृत्तेर्वाचकस्य परामर्शः ।

तेन तस्यैवोक्तस्य शब्दस्य पदात्मनो वाचकत्वम् । तेन "वाच्यत्वम्" अभिधेयत्वम् । "अर्थयोः" = वस्तुनोरभिधीयमानयोः द्वयोः सत्यभूतयोः वाक्यार्थतात्पर्यस्वरूपयोः "धार्यते" यस्मिन् स श्लेषाभिधानोऽलंकारः । "तादृग्वाचकवाच्यता" = स इव दृश्यते यः स तादृगुच्यते, तादृक्चासौ वाचकश्च स तथोक्तः, तेन वाच्यता वाच्यत्वं अभिधेयत्वम् । तादृशार्थवाचकत्वं यत्र यस्मिन् सोऽपि श्लेष उच्यते । यः श्रुतिसाम्यात् स इवानुभूयतेऽसौ तादृगुच्यते । पुनः स एव स्वरादिधर्माणामुदात्तादीनामन्यत्वाद् भिद्यते । अत्र परस्परापेक्षत्वमेव द्वयोरपि सादृश्यम् । यादृगेकोऽस्य वाचकः तादृक् एवासाविति समाश्रितो वास्तवपदवृत्तिर्वा यत्रैकस्मिन् क्वचिद्वाक्यैकदेशे, तदेकशब्दवाच्यत्वं द्वयोः । अथ तयोः तादृग्वाचकवाच्यत्वाविशेषेऽपि श्लेष एवेति कथम् । अतस्त्रिभिः प्रकारैस्त्रिविधैः पदार्थैरेव तत्प्रतीतेः । अर्थश्लेषः शब्दश्लेषः उभयश्लेषः इति[1] । तदेवंविधस्यास्य प्रतिपादकं किमित्याहः—

पदार्थान्तरमेतस्य कवयः प्रतिपादकम् ।
वाच्यसामर्थ्यमपरमिवादि प्रतिजानते ।। ४५ ।।

पदार्थान्तरमित्यादि । "पदार्थान्तरं" = श्लिष्टपदव्यतिरिक्तं "अपरं" तत्समर्पणसामर्थ्यसमेतमेतस्य श्लेषालंकारस्य प्रतिपादकं समर्पकं कवयस्तद्विदः "प्रतिजानते" प्रत्यवबुद्ध्यन्ति । वाचकविशेष-

[1] Cf. एवं च (श्लेषः) शब्दार्थोभयगतत्वेन वर्तमानत्वात्त्रिविधः । तत्रोदात्तादिस्वरभेदप्रयत्नभेदाच्च शब्दान्यत्वे शब्दश्लेषः । यत्र प्रायेण पदभङ्गो भवति । अर्थश्लेषस्तु यत्र स्वरादिभेदो नास्ति । अत एव न तत्र सभङ्गपदत्वम् । संकलनया तूभयश्लेषः । —Ruyyaka's *Alaṁkārasarvasva* p. 352. (Dr. R. P. Dwivedi's edn. Benares 1971).

"मपरं इवादि" इवप्रभृति वा पदार्थान्तरादिव्यतिरिक्तं वाच्यसामर्थ्यमेव वा केवलं वाक्यं सकृत्प्रतिपादितम् । तस्य स्वरूपसामर्थ्यविवक्षितार्थसमर्पणशक्तियुक्तार्थं प्रतिजानते । प्रतिपादकमिति संबन्धः ।

त्रिष्वप्येतेषु प्रकारेषु द्वयोरर्थयोः प्राधान्येन च वर्ण्यमानत्वे तथाविधशब्दवाच्यत्वलक्षणसाम्यसमन्वयस्वरूपं शोभानिमित्तं वाक्यसामर्थ्यलभ्यं प्रतीयमानमलंकरणं, वाचकसद्भावे पुनः वाच्यमेव । प्रस्तुताप्रस्तुतयोरर्थयोः प्रधानगुणभावे सति तथैव तथाविधशब्दवाच्यत्वसाम्यसमन्वय एव । मुख्यतया वर्ण्यमानस्याप्येकतरस्योपमानत्वे समुच्चितोपमाद्या(लोचनयान्यस्योपमेयत्वसमन्वयोऽनु)सन्धेयः ।

अर्थयोरेकमुल्लेखि पदं शब्दतदर्थयोः ।
एकावभासयोः साम्यं तन्त्रत्वादत्र जृम्भते ॥ ४६ ॥
तुल्यशब्दस्मृतेरर्थः तस्मादन्यः प्रतीयते ।
शब्दस्योद्भूतनष्टत्वात् स्मृतिः सर्वत्र वाचिका ॥ ४७ ॥

तत्र प्रथमस्योदाहरणं यथा—

स्वाभिप्रायसमर्पणप्रवणया माधुर्यमुद्राङ्कया
विच्छित्त्या हृदयेऽभिजातमनसामन्तः किमप्युल्लिखत् ।
आरूढं रसवासनापरिणतेः काष्ठां कवीनां परं
कान्तानां च विलोकितं विजयते वैदग्ध्यवक्रं वचः[1] ॥ १७७ ॥

द्वितीयस्य यथा—

येन ध्वस्तमनोभवेन बलिजित्कायः पुरास्त्रीकृतः
यश्चोद्वृत्तभुजङ्गहारवलयो गङ्गां च योऽधारयत् ।

[1] KLV observes: **स्वाभिप्राय** इति । सुरतसुखानुभवरूपस्य स्वाभिमन्धेः साधनायेत्यर्थः । —p. 265.

यस्याहुः शशिमच्छिरोहर इति स्तुत्यं च नामामराः
पायात्स स्वयमन्धकक्षयकरस्त्वां सर्वदो-माधवः[1] ॥ १७८॥

तृतीयस्य यथा—

मालामुत्पलकन्दलैश्च विकचैरायोजितां बिभ्रती
नेत्रेणासमदृष्टिपातसुभगेनोद्दीपयन्ती स्मरम् ।
काञ्चीदामनिबद्धभङ्गि दधती व्यालम्बिना वाससा
मूर्तिः कामरिपोः सिताम्बरधरा पायादपायाज्जगत्[2]॥ १७९॥

असत्यभूतार्थश्लेषोदाहरणं यथा—

दृष्टचा केशव गोपरागहृतया किंचिन्न दृष्टं मया
तेनैव स्खलितास्मि नाथ पतितां किं नाम नालम्बसे ।
एकस्त्वं विषमेषु खिन्नमनसां सर्वाबलानां गतिः
गोप्येवं गदितः स लेशमवताद्गोष्ठे हसन्त्या हरिः[3] ॥ १८० ॥

एवं वाक्यबन्धवैचित्र्यशक्तबुद्धिविरचितं चर्वणीयं श्लेषमभिधाय, साम्यैकनिबन्धनत्वादुपमारूपकश्लेषकारणैकं व्यतिरेकमभिधत्ते—

सति तच्छब्दवाच्यत्वे धर्मसाम्येऽन्यथास्थितेः ।
व्यतिरेचनमन्यस्मात् प्रस्तुतोत्कर्षसिद्धये ।
शाब्दः प्रतीयमानो वा व्यतिरेकोऽभिधीयते ॥ ४८ ॥

सतीत्यादिः । स चासौ शब्दश्चेति विगृह्य तच्छब्देन शक्त्या श्लेषनिमित्तभूतः शब्दः परामृश्यते, तस्य "वाच्यत्वे" अभिधेयत्वे "सति" "धर्मसाम्ये" परस्परपरिस्पन्दसादृश्ये विद्यमाने, (विक-

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[1] Cited in the *Dhvanyāloka* under II. 21. [2] KLV comments on this:—**मालामुत्पल** इति । अत्र यदा वा शब्द उपमानवृत्तिस्तदायं उपमाप्रतिभाहेतुरुभयश्लेषः प्राकरणिकाप्राकरणिनिष्ठः । यदा चार्थवृत्तिस्तदार्थे तुल्ययोगिताप्रतिभाहेतुरुभयश्लेषः प्राकरणिकविषयः । —p. 259.

[3] Cited in the *Dhvanyāloka* under II. 21.

ल्पना)यां तथाविधशब्दवाच्यत्वस्य धर्मसाम्यस्य चोभयनिष्ठत्वादुभयोः प्रकृतत्वात् । प्रस्तुताप्रस्तुतयोरेव तयोः धर्मादेकस्य यथारुचि केनापि विवक्षि(तधर्मान्त)रेण "अन्यथास्थितेः" अन्यथाभावेनावस्थितेः "व्यतिरेचनं"—पृथक्करणं "अन्यस्मात्" उपमेयस्योपमानात्, उपमानस्य वा तस्मात् । सः "व्यतिरेकः" व्यतिरेकनामा अलंकारो "ऽभिधीयते" कथ्यते । किमर्थं—"प्रस्तुतोत्कर्षसिद्धये", "प्रस्तुतस्य" वर्ण्यमानवृत्तेः "उत्कर्षसिद्धये" छायातिशयनिष्पत्तये। स द्विविधः संभवति "शाब्दः प्रतीयमानो वा"="शाब्दः"= कविप्रवाहप्रसिद्धः तत्समर्पणसमर्थाभिधानेनाभिधीयमानः । "प्रतीयमानः"=वाक्यार्थसामर्थ्यमात्रावबोध्यः ।

तत्र प्रथमतारतम्यादुपमाव्यतिरेको यथा—

एमेअ जणो तिस्सा देइ कवोलोवमाइ ससिबिंबम् ।
परमत्थविआरे उण चन्दो चन्दो विअ वराओ ॥ १८१ ॥

एवमेव जनस्तस्या ददाति कपोलोपमायां शशिबिम्बम् ।
परमार्थविचारे पुनश्चन्द्रश्चन्द्र इव वराकः ॥ (छाया)

यथा वा—

दिदृक्षवः पक्ष्मलताविलासमक्ष्णां सहस्रस्य मनोहरं ते ।
वापीषु नीलोत्पलिनी-विकासरम्यासु नन्दन्ति न
षट्पदौघाः ॥ १८२ ॥

यथा वा—

प्राप्तश्रीरेष कस्मात् पुनरपि मयि ते मन्थखेदं विदध्यात्
निद्रामप्यस्य पूर्वामनलसमनसो नैव संभावयामि ।
सेतुं बध्नाति भूयः किमिति च सकलद्वीपनाथानुयातः

त्वय्यायाते विकल्पानिति दधत इवाभाति कम्पः
पयोधेः[1] ॥ १८३ ॥

अत्र वर्ण्यमानस्य नारायणत्वसमारोपं विना तदारम्भसंभावना न संभवतीति तस्य तत्त्वाध्यारोपणात् प्रतीयमानतया रूपकमेव पूर्वसूरिभिः समाम्नातम्; वाच्यव्यतिरेकः तत्कथमस्योपपद्यते । सत्यमुक्तम्, किंतु युक्तिरत्राभिधीयते, तस्माद्द्विविधं प्रतीयमानं वस्तु, प्रतिपादनगुणीभूतस्वार्थवाचकव्यापारगोचरः, तथाविधार्थ-सामर्थ्यविषयो वा । तत्र वाचकमुपमानमित्यालोच्य विवक्षि-तार्थोपपत्तिनिमित्तं वाच्यसामर्थ्यमेव समाश्रित्य पूर्वसूरिभिरेत-दाम्नातम् । वाचकव्यापारः पुनरन्यथैव व्यवस्थितः । तथा च प्राप्त(श्री)प्रभृतीनि पदानि आक्षिप्तप्रतियोगितयोपनिबद्धानि, प्रस्तुतस्य प्राक्तनपरिस्पन्दविशिष्टतरदेवतात्वप्रतिपादकपराणि प्रकटमेव रूपकव्यतिरेकं गमयन्ति । तदिदमुक्तम् —

यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ ।
व्यङ्क्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः[2] ॥ १८४ ॥

तस्मान्न किंचिदनुपपन्नम् ।

श्लेषव्यतिरेको यथा—

श्लाघ्याशेषतनुं सुदर्शनकरः सर्वाङ्गलीलाजित-
त्रैलोक्यां चरणारविन्दललितेनाक्रान्तलोको हरिः ।
बिभ्राणा मुखमिन्दुरूपमखिलं चन्द्रात्मचक्षुर्दधत्
स्थाने यां स्वतनोरपश्यदधिकां सा रुक्मिणी-
वोऽवतात्[3] ॥ १८५ ॥

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[1] *Dhvanyāloka* under II, 27; p. 92. Dharwar edn.

[2] *Dhvanyāloka* I. 13.

[3] *Dhvanyāloka* under II. 21., p. 74. (Dharwar edn).

अथैस्व प्रकारान्तरमाह—

लोकप्रसिद्धसामान्यपरिस्पन्दाद्विशेषतः ।
व्यतिरेको यदेकस्य परस्तदविवक्षया ।। ४९ ।।

लोकप्रसिद्धेत्यादिः—"परः" अन्यः स व्यतिरेकालंकारः । कीदृशः "यदेकस्य" वस्तुनः "व्यतिरेकः" पृथक्करणं । कस्मात् "लोकप्रसिद्धसामान्यपरिस्पन्दात्="लोकप्रसिद्धः"—जगत्प्रतीतः सामान्यभूतः सर्वसाधारणः यः "परिस्पन्दः" व्यापारः तस्मात् । कुतो हेतोः "विशेषतः" कुतश्चिदतिशयात् । कथं "तदविवक्षया" तदित्युपमादीनां परामर्शः, तेषाम् "अविवक्षया" तान्यविविक्षित्वा यो विहितः । अयमत्राभिप्रायः—यदयमेव (विवक्षितः) सामान्यभूतत्वेन ते पुनरस्यैव शेषाः प्रस्तावपूर्वमभिहिताः ।

परस्योदाहरणं यथा—

चापं पुष्पितभूतलं सुरचिता मौर्वी द्विरेफावली
पूर्णेन्दोरुदयेऽभियोगसमयः पुष्पाकरोऽप्यासरः ।
शस्त्राण्युत्पलकेतकीसुमनसो योधात्मनः कामिनां
त्रैलोक्ये मदनस्य कोऽपि ललितोल्लेखो जिगिषाग्रहः ।।१८६।।

अत्र सकललोकप्रसिद्धशस्त्राद्युपकरणकलापाज्जिगीषा व्यवहारान्मन्मथस्य सुकुमारोपकरणत्वाज्जिगीषाव्यवहारो व्यतिरिच्यते ।

ननु भूतलादीनां चापादिरूपणाद्रूपकव्यतिरेक एवायम्? नैतदस्ति । रूपकव्यतिरेके हि रूपणं विधाय तस्मादेव व्यतिरेचनं विधीयते; एतस्मिन् पुनः सकललोकप्रसिद्धात् सामान्यतात्पर्याद्व्यतिरेचनम् । भूतलादीनां चापादिरूपणं विशेषणान्तरनिमित्तमात्रमवधार्यताम् ।

एवं व्यतिरेकं विचार्य श्लेषाभिसंभिन्नत्वादुचितावसरं विरोधं विचारयति—

विरोधो यो विरुद्धार्थवाचिनां संगतिं पुनः ।
समर्पयन्नुल्लिखति प्रतीतेर्युक्तियुक्तताम् ॥ ५० ॥

विरोधेत्यादि । योऽलंकारः परस्परविरुद्धार्थप्रतीत्या "विरुद्धार्थवाचिनां" विरुद्धवस्तुवचनानां युक्तियुक्ततामुल्लिखति तदभिधायिना पदान्तरेण अर्थसामर्थ्येन वा समर्पयन् युक्तया प्रकारेणोपपद्यमानतया सङ्गतिं विदधाति । तस्य पदार्थत्वात् समन्वयं करोति विरोधाभिधानः स भण्यते । यथा

"कुपतिमपि कलत्रवल्लभम्, महादोषमपि सकलकलाधिष्ठानम्" ॥ १८७ ॥

अत्र "अपि" शब्देन विरोधप्रतिपत्तिः । क्वचिदर्थसामर्थ्येन विरोधः प्रतीयते । यथा

"गौर्यादि भवता" ॥ १८८ ॥

श्लेषादिसंभेदेऽपि विरोधः संभवति । यथा

"मउलावर्तान्तमते विचित्तोयरे अणं अपरिहत्वेन परिलंचितकमन्ता विसेससाहोति अहं ।" (?) ॥ १८९ ॥

रूपकादिष्वप्येते भेदाः संभवन्तीति स्वयमुत्प्रेक्षणीयम् । एवं विरोधं विचार्य समासोक्त्यादेर्विरोधच्छायानुप्रवेशप्रसङ्गतः तद्विचारमारचयति—

समासोक्तिः सहोक्तिश्च नालंकारतया मता ।
अलंकारान्तरत्वेन शोभाशून्यतया तथा* ॥ ५१ ॥

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* Quoted in Hemacandra's *Alaṁkāracūḍāmaṇiviveka* on *Kāvyānuśāsana* (Sri Mahaveera Jaina Vidyalaya, Bombay, 1964, p. 378) and then refuted.

समासोक्तिरित्यादि । येयं "समासोक्तिः" अलंकृतिर(भिहिता) (सा) "नालंकारतया मता" न विभूषणभावेन प्रतिभाता, यस्मात् पृथङ् नोपपद्यते । केन हेतुना "अलंकारान्तरत्वेन" विभूषणान्तरभावेन । "शोभाशून्यतया तथा" कान्तिरहितत्वेन च । तदिदमुक्तं भवति—यदि रामणीयकत्वं संभवति प्रकरान्तरविहिते तस्मिन् भूषणान्तरेऽन्तर्भवति । रमणीयत्वाभावे शोभाशून्यत्वं पर्यवस्यति तस्याः ।

तथा च लक्षणोदाहरणे§—

यत्रोक्तेर्गम्यतेऽन्योऽर्थस्तत्समानविशेषणः ।
सा समासोक्तिरुदिता संक्षिप्तार्थतया यथा ॥ १९० ॥

स्कन्धवान् ऋजुरव्यालः स्थिरोऽनेकमहाफलः ।
जातस्तरुरयं चोच्चैः पातितश्च नभस्वता ॥ १९१ ॥

अत्र तरोः महापुरुषस्य च [1]द्वयो[1]रपि मुख्यत्वे महापुरुषपक्षे विशेषणानि सन्तीति [2]विशेष्याभिधायि[2] पदान्तरमभिधातव्यम् । [3]अथवा[3] [4]विशेषणान्यथा[4]नुपपत्त्या प्रतीयमानतया विशेष्यं परिकल्प्यते । तदेवंविधकल्पनस्य स्फुरितं न किंचिदिति स्फुटमेव शोभाशून्यता । तथाविधस्वभावयोरनयोः प्राधान्येनैकवाक्यो[5]पावरोहयुक्तिरभिधेया, यतः परस्पराभिधानसंबन्धं विना न किंचिदेतदुपपद्यते । न च कामरिपोर्मूर्तिरुमा वा जगत् पायादित्यनेन न्यायेन तयोः सङ्गतिर्घटते, यस्मात्तत्र द्वयोरपि परमेश्वरयोः पालनसामर्थ्योपपत्तेः तथाविधस्याप्यर्थस्याप्युचितत्वेनाशंसनीयत्वात्तथाविधशब्दवाच्यत्वान्न[5] किंचिदनुपपन्नम् । एतस्मिन् पुनः परस्पराभिसंबन्धं विना तुल्य[6]काल[6]मेकवाक्योपावरोहे न किंचिन्निबन्धनमिति यत्किंचिदेतत् ।

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§ Bhāmaha II. 79-80. [1] J. [2] J. [3] J. [4] J. [5] J. [6] J.

[1]अथ[1] तथा कश्चिदेवंविधो [2]विधिना[2] पुमान् [3]पातितः[3], यथायं नभस्वता तरुः इत्याश्रीयते, तदेवं स्फुटमेवोपमानोपमेयभावः। तस्मादलंकारान्त(रान्त)र्भावः (केन) वार्यते। यदि वा महापुरुषस्य प्रतीयमान(त्वे), वाच्यतया तरुरुपपद्यते, तदेवमप्रस्तुतप्रशंसैषा। तस्मात्पुनरपि तदेव व्यवस्थितम्। विशेषणा(ना)मुभयार्थत्वे श्लेषानुप्रवेशो दुर्निवारः (इति) तेनापि तदेवापतति।

निदर्शनान्तरमपि समासोक्तेः पृथक्कृतनिबन्धनं यथा—

अनुरागवती सन्ध्या दिवसस्तत्पुरःसरः।
अहो दैवगतिश्चित्रा तथापि न समागमः* ॥ १९२॥

[4]अत्र सन्ध्यादिवसयोर्मुख्यतया प्रस्तुतत्वेन, समानविशेषणप्रस्तुतकान्ता[4]वृत्तान्तप्रतीतिः प्रस्तुतयोः साम्यसमन्वयात्तथाभावं [5]समर्पयन्ती[5] प्रतीयमानोपमास्वरूपं [6]नाति[6]वर्तते। कान्तावृत्तान्तस्य वा मुख्यतया प्रतीयमानत्वे सन्ध्यादिवसयो[7]रुप[7]दिश्यमानत्वमित्यप्रस्तुतप्रशंसैव।

"सहोक्तिश्च नालंकारतया मता" पूर्वोक्तेनैव हेतुद्वयेन। तथा च लक्षणमुदाहरणं चैतस्याः§—

तुल्यकालक्रिये यत्र वस्तुद्वयसमाश्रये।
वाक्येनैकेन कथ्येते† सा सहोक्तिर्मता यथा ॥ १९३॥

हिमपाताविलदिशो गाढालिङ्गनहेतवः।
वृद्धिमायान्ति यामिन्यः कामिनां प्रीतिभिः सह ॥ १९४॥

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1 J. 2 J. (विधात्रा – M). 3 J. 4 J. 4 J. 6 J. 7 J.

* Dhvanyāloka under I. 13. § Bhāmaha III. 38-39. KLV states— तुल्यकाल इति ह्यपलक्षणमन्यालङ्कारकारोक्तलक्षणानामिति। —p. 277.

† KLV observes— यत्रैकेनैव वाक्येनेत्यादिलक्षणलक्षिता या सहोक्तिः सैतस्य ग्रन्थकारस्यालङ्कारतया न संमता। या पुनर्भामहादिभिरुक्ता सा नालङ्कार इत्यर्थः। —p. 277.

अत्र परस्परसाम्यसमन्वयो मनोहारितानिबन्ध(न)मित्युपमैव तदभावे, "शिष्येण सहोपाध्यायः पठति", "पुत्रेण सह पिता तिष्ठति" इत्यादौ शोभाशून्यत्वेऽपि सा स्यात् ।

तदेवमेतयोः युक्तियुक्तमलंकरणत्वमपसार्य प्रमाणोपपन्नमभिधत्ते । तत्र सहोक्तेस्तावत्—

यत्रैकेनैव वाक्येन वर्णनीयार्थसिद्धये ।
उक्तिर्युगपदर्थानां सा सहोक्तिः सतां मता ॥ ५२ ॥

यत्रेत्यादि । सा सहोक्तिरलंकृतिः, "मता" = प्रतिभाता, "सतां" तद्विदां संमतेत्यर्थः । कीदृशी—"यत्र" = यस्यां, "एकेनैव वाक्येन" अभिन्नेनैव पदसमूहेन "अर्थानां" वाक्यार्थतात्पर्यभूतानां वस्तूनां "युगपत्" = तुल्यकालम् "उक्तिः" = अभिहितिः । किमर्थं—"वर्णनीयार्थसिद्धये" = "वर्णनीयस्य"—प्रधानत्वेन विवक्षितस्यार्थस्य "सिद्धये" = संपत्तये । तदिदमुक्तं भवति—यत्र वाक्यान्तरवक्तव्यमपि वस्तु प्रस्तुतार्थनिष्पत्तये विच्छित्त्या तेनैव वाक्येनाभिधीयते । यथा

हे हस्त दक्षिण मृतस्य शिशोर्द्विजस्य
जीवातवे विसृज शूद्रमुनौ कृपाणम् ।
रामस्य पाणिरसि निर्भरगर्भखिन्न-
देवीविवासनपटोः करुणा कुतस्ते* ॥ १९५ ॥

अत्र मुख्यार्थसिद्धये यद्(वाक्यान्तरा)भिधेयं वस्तु विच्छित्त्या तदेकेनैव (वाक्येनो)पनिबद्धम् । यदि च न्याय्यत्वा§ दवश्यं करणी-

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* *Uttararāmacarita*, II. 10. §KLV comments on this—**यदि न्याय्यत्वाद्** इति । यदि परपराभवं नैरपेक्ष्येणानुष्ठातुं 'रामस्य पाणिरसीति' नास्ति ते दया, ततो मुनिमेनं वधान (?) इत्येकं वस्तु । द्वितीयं तु 'करुणा कुतस्ते' इत्यत्र मुनिवधाचरणं कियन्मात्रं ते भवेदिति । शेषं च समानमिति । अनया चार्थद्वयसहोक्त्या प्रस्तुतोऽत्र विप्रलम्भशृङ्गारः परिपोष्यते । तथा हि 'करुणा कुतस्ते' तदेनं मुनिं

यमपि निकृतिलक्षणं वस्तु करुणास्पदत्वादकरणीयकल्पं (तथापि) नैवो[1]पेक्षणीयानुष्ठानम्; निर्भरगर्भखिन्नदेवीविवासनपटोः दाशरथेः पाणिरसीत्युचितानुरोधित्वात् कुतस्ते करुणा(संभवः) तदवध्यस्यापि शूद्रमुनेः ब्राह्मणशिशुजीवितरक्षणाय मण्डलाग्रं समर्पयेत्येकं वस्तु। द्वितीयं, यदि न्याय्यमवश्यकरणीयमपि तथाविधकारुणिकत्वादुदारचेतसा न करणीयमेवेति मन्यसे, तथापि रामस्य निर्भरगर्भखिन्नदेवीविवासनपटोः निष्करुणचूडामणेः करस्त्वमिति मुनिमारणं कियन्मात्रं तवेति विप्रलम्भशृङ्गारपरिपोषात् किमपि रामशब्दस्य रूढिवैचित्र्यवक्रत्वमुभयत्रापि स्फुरति। तथा च†—

उच्यतां स वचनीयमशेषं नेश्वरे परुषता सखि साध्वी।
आनयैनमनुनीय कथं वा विप्रियाणि जनयन्ननुनेयः ॥१९६॥

किं गतेन न हि युक्तमुपैतुं कः प्रिये सुभगमानिनि मानः।
योषितामिति कथासु समेतैः कामिभिर्बहुरसा धृतिरूहे[2] ॥१९७॥

वधान (?) कियन्मात्रं च तवैतत्। यतो 'निर्भरगर्भखिन्नदेवीप्रवासनपटोः' रामस्य करस्त्वमिति हेतुरूप एवार्थे विश्रान्तिरिति स एव चमत्कारकारणं इतीदमाह— 'इति विप्रलम्भशृङ्गारपरिपोषाद्' इति। —p. 276. [1] नैवापेक्षणीय° M.

† KLV comments on this also— **तथा च** इति। कृतविप्रियेऽपि प्रिये मानं विधातुमशक्नुवत्याः कस्याश्चिन्नायिकायास्तदननुनयनाय सखीमुद्दिश्येयमुक्तिः। यदि वा काञ्चिन्नायिकां प्रति सख्या इयमुक्तिः। उभयत्रापि वाच्योऽर्थः स एव। तथा हि-यत् किल मानम्लानिकरं मृदु प्रतिपादनासारं तदपि वचनीयमुच्यतां सः। प्रभौ हि कठिनत्वं कथञ्चिदपि न साधु। अत एव चानुनीयैनमानय। विप्रियाणि वा कुर्वन् कथमप्यनुनेयः। सर्वथा किं गतेन, न हि युक्तमुपैतुमित्येवंविधो मानः सुभगमानिनि प्रिये न युक्तः। यदि वा नायिकाया उक्तिः सख्याश्च प्रत्युक्तिः, सख्या वा उक्तिर्नायिकायाश्च प्रत्युक्तिरिति वाक्यैकदेशेनोक्तिप्रत्युक्तिमत् प्रकारद्वयम्। तथा हि तथाविधागःकारित्वाद्यपि 'वचनीयमुच्यतां स' इत्युक्तिः, 'नेश्वरे परुषता सखि साध्वी'ति प्रत्युक्तिः। तर्हि 'आनयैनमनुनीये'त्युक्तिः। 'कथं वा विप्रियाणि जनयन्ननुनेयः' इति प्रत्युक्तिः। तर्हि 'किं गतेन, न हि युक्तमुपैतु'मित्युक्तिः। 'कः प्रिये सुभगमानिनि मानः' इति प्रत्युक्तिरिति। वाक्यैकदेशद्वयेन चोक्तिप्रत्युक्तिमत् प्रकारद्वयम्। तथा हि प्रथमेऽर्धे उक्तिः। अपरे च प्रत्युक्तिः। द्वितीये च श्लोके पूर्वेऽर्धे उक्तिरिति। व्याख्या च प्रथमप्रकारद्वयानुसारेण विधातव्या। p. 276-277.

[2] *Kirātārjunīya*, IX. 10.

अत्र विच्छित्त्या तात्पर्यार्थवाचकमुपनिबद्धम्। तथाहि—नायिकायाः सख्याश्चावबद्धयोरपि प्रत्येकं वल्लभतत्सन्धानप्रवणतया सकलमेव वाक्यं (वाचक)मिति प्रतीयते।

यथा वा—

सर्वक्षितिभृतां नाथ दृष्टा सर्वाङ्गसुन्दरी।
रामा रम्या वनोद्देशे मया विरहिता त्वया[1] ॥ १९८॥

अत्र प्रधानभूतविप्रलम्भशृङ्गाररसपरिपोष(विच्छित्त)ये वाक्यार्थद्वयमुपनिबद्धम्।

ननु चानेकार्थसंभवेऽत्र श्लेषानुप्रवेशः कथं न भवतीति? अभिधीयते। तत्र यस्मात् द्वयोरेकतरस्य वा मुख्यभावे श्लेषः, अत्र† पुनस्तथाविधाभावात्, बहूनां द्वयोर्वा सर्वेषां गुणभावः प्रधानार्थपरत्वेना‡वसानात्। अन्यच्च तस्मिन्नेकेनैव शब्देन युगपत् प्रदीपप्रकाशवदर्थद्वयप्रकाशनं शब्दार्थद्वय[2]प्रकाशनं वेति शाब्द[3]स्तत्र सामान्यार्थो विजृम्भते। सहोक्तौ पुनस्तथाविधस्याङ्गभावादेकेनै(व) वाक्येन पुनःपुनरावर्तमानतया वस्त्वन्तरप्रकाशनं विधीयते, तस्मादावृत्तिरत्र[4] शब्द(स्य) प्राधान्यतां प्रतिपद्यते। (यदि) "सर्वक्षितिभृतां नाथ" इत्यत्र वाक्यैकदेशे श्लेषानुप्रवेशः संभवतीत्युच्यते, तथापि न कश्चिद्दोषः, यस्मादलंकरणमलंकरणा-

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[1] *Vikramorvaśīya* IV. 51. § KLV comments— **वाक्यार्थद्वयम्** इति। हे पर्वतराज, मया विमुक्ता रामात्र त्वया दृष्टेति प्रश्नरूप एको वाक्यार्थः। हे राजराज, त्वया विरहिता रामात्र मया दृष्टेत्युत्तररूपो द्वितीयो वाक्यार्थः। —p. 277.

† **अत्र'** इति सहोक्त्यलङ्कारे। 'बहूनां' इति मध्यमे उदाहरणे। द्वयोः इति प्रथमतृतीययोः। KLV, p. 277.

‡ **'प्रधानार्थपरत्वेन'** इति। विप्रलम्भशृङ्गारपरतयेत्यर्थः। —KLV, p. 277.

[2] **शब्दार्थद्वय** इति। शब्दश्चार्थद्वयं चेति विग्रहः। वचःश्लिष्टे हि शब्दात् शब्दान्तरस्यानन्तरमर्थद्वयस्य प्रतिपत्तिर्भवतीति। KLV, p. 277. [3] **शाब्द** इति। तस्मादेव शब्दात्तादृशाद्वा। KLV, p. 277. [4] **आवृत्तिरत्र** इति। श्लेषे त्वनावृत्तिरित्यस्याभिप्रायः। KLV, p. 277.

न्तरं क्वचिदङ्गभावं गमयतीति । अत्र वाक्यैकदेशे श्लेषस्याङ्गत्वं, मुख्यभावः पुनः सहोक्तेरेव । (ननु) तदेवमावृत्त्या वस्त्वन्तरावगतौ सहोक्तेः सहभावाभावादर्थान्वये[1]परिहाणिः प्रसज्यते, नैतदस्ति । यस्मात् सहोक्तिरित्युक्तम्, न पुनः सहप्रतिपत्तिरिति । तेनात्यन्तसहभावाभिधानमेव (सं)प्रतिपन्नमुत्कर्षावगतेरिति न किंचिदसंबद्धम् ।

कैश्चिदेषा समासोक्तिः[2] सहोक्तिः कैश्चिदुच्यते ।
अर्थान्वयात्सा विद्वद्भिरन्यैरन्यत्वमेतयोः[3] ॥ १९९ ॥

इत्यन्तरश्लोकः ।

एवं गुणभूतादपि स्वरूपोत्कर्षमाहात्म्यादलंकारसामान्यस्वभावात् कांश्चिदलंकारानभिधायेदानीं विभूषणत्वादेव तथविधान् गुणभूतानुपक्रमते । तत्र दृष्टान्तं तावदभिधत्ते—

वस्तुसाम्यं समाश्रित्य यदन्यस्योपदर्शनम् ।
इवाद्यसंभवे तत्र दृष्टान्तः सोऽभिधीयते ॥ ५३ ॥

वस्तुसाम्येत्यादि* "यदन्यस्य" ("यस्मात्") वर्ण्यात् प्रस्तुतात् "अन्यस्य" व्यतिरिक्तवृत्तेः पदार्थान्तरस्य "उपदर्शनम्" = उपनिबन्धनं स दृष्टान्तनामालंकारोऽभिधीयते । कथं "वस्तुसाम्यं समाश्रित्य" "वस्तुनोः" पदार्थयोः दृष्टान्तदार्ष्टान्तिकयोः "साम्यं"

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[1] **अर्थान्वयादिति** । इति अन्वितार्थत्वात्—KLV, p. 277. [2] **एषा समासोक्तिः** इति । संक्षेपेणैव वाक्येनार्थान्तरस्यापि प्रतिपादनात् । —KLV, p. 277.

[3] **अन्यत्वमेतयोः** इति । अन्यत्वमेतदुक्ताद्यत्रैकेनैव वा वाक्येनेत्येवंरूपाल्लक्षणादित्यर्थः । एतयोः समासोक्तिसहोक्त्योः । समासोक्तिर्हि संक्षेपेणाभिधानम्, उपमेयोक्त्यैवोपमानप्रतिपादनमुपमानोक्त्यैव चोपमेयप्रतिपादनमिति । सहोक्तिश्च गुणकर्मणां सहभावस्य कथनं, सहादिना पदेनेत्यर्थः । —KLV, p. 277.

* KLV comments as follows—**वस्तुसाम्यम्** इति । अत्र च वक्ष्यमाणोक्तप्रस्तुतार्थविषयत्वं यद्वक्तव्यशेषं सत्साधारणोक्तिप्रक्रमायातमाक्षेप एव सूत्रकृत् प्रतिपादयिष्यत इत्यत्राप्यनुसन्धेयम् । ततश्च निदर्शयिष्यमाणे 'सरसिज'मित्यत्र वक्ष्यमाणविषयता । —p. 265.

सादृश्यं "समाश्रित्य" निमित्तीकृत्य । लिङ्गसंख्याविभक्तिस्वरूप-लक्षणसाम्यवर्जितमिति (बोधनार्थं) वस्तुग्रहणम् । "तत्र" उपान्ते "इवाद्यसंभवे" सादृश्याभिधायिनामिवप्रभृतीनां विरहे । तदेवमुपमायाः वाचकमग्रे व्यतिरिच्यते ।

यथा—

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम्[1] ॥ २०० ॥

(अत्र) पादत्रयमेवोदाहरणं, चतुर्थे भूषणान्तरसंभवात् ।

दृष्टान्तमभिधाय तत्संबद्धविभूषणप्रस्तावात् समानच्छायमर्थान्तरन्यासमभिधत्ते ।

वाक्यार्थान्तरविन्यासो मुख्यतात्पर्यसाम्यतः ।
ज्ञेयः सोऽर्थान्तरन्यासः यः समर्पकतयाहितः ॥ ५४ ॥

वाक्यार्थेत्यादि । "ज्ञेयः सोऽर्थान्तरन्यासः" = (अर्थान्तरन्यास)नामालंकारो "ज्ञेयः" = परिज्ञातव्यः । कीदृशः—"वाक्यार्थान्तरविन्यासः" = परस्परान्वितपदसमुदायाभिधेयं वस्तु वाक्यार्थः तस्मादन्यस्मात् = अप्रकृतत्वात् प्रस्तुतव्यतिरेकि वाक्यार्थान्तरं, तस्य "विन्यासः" = विशिष्टं न्यसनं = तद्विदाह्लादकारितयोपनिबन्धः । कस्मात् कारणात् "मुख्यतात्पर्यसाम्यतः", "मुख्यं" = प्रस्तावाधिकृतत्वात् प्रधानभूतं वस्तु, तस्य "तात्पर्यं" = यत्परत्वेन तत्संमतं, तस्य "साम्यतः" = सादृश्यात् । कथं "सम(र्पकत)याहितः" = समर्पकत्वेनोपनिबद्धः, तदुपपत्तियोजनेनेति यावत् ।

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[1] *Abhijñāna-śākuntala*, I. 20.

अत्र सामान्ये समर्थनीये विशेषः समर्थको, विशेषे वा सामान्यं, (त)योः परस्पराव्यभिचारात् । यथा—

असंशयं क्षत्रपरिग्रहक्षमा
यदार्यमस्यामभिलाषि मे मनः ।
सतां हि सन्देहपदेषु वस्तुषु
प्रमाणमन्तःकरणप्रवृत्तयः[1] ॥ २०१ ॥

यथा वा—

"किमिव हि मधुराणां मण्डनं नाकृतीनाम्"[2] ॥ २०२ ॥

एवमर्थान्तरन्यासमभिधाय (तत्समानच्छायं विशेषविषयवा) क्य-समन्वयादाक्षेपमभिधत्ते—

निषेधच्छाययाक्षेपः कान्तिं प्रथयितुं पराम् ।
आक्षेप इति स ज्ञेयः प्रस्तुतस्यैव वस्तुनः ॥ ५५ ॥

निषेधच्छाययेत्यादि । "आक्षेप इति स ज्ञेयः" = सोऽयमाक्षेपालंकारो ज्ञातव्यः । स कीदृशः—"प्रस्तुतस्यैव वस्तुनः आक्षेपः" = प्रकृतस्यैवार्थस्य आक्षेपः = अपाकरणम् = अभिप्रेतस्यार्थस्यापि निवर्तनमिति (यावत्) । कया ? "निषेधच्छायया" = प्रतिषेधविच्छित्त्या । किमर्थम् ? "कान्तिं प्रथयितुं परां" = प्रकृष्टामुपशोभां प्रकटयितुम् ।

यथा—

सुहअ विलंवसु थोअं जाव इमं विरहकाअरं हिअअं ।
संठविऊण भणिस्सं अहवा वोलेसु किं भणिमो ॥ २०३ ॥

सुभग विलम्बस्व स्तोकं यावदिदं विरहकातरं हृदयम् ।
संस्थाप्य भणिष्याम्यथवापक्रम किं भणामः । (इति छाया)

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[1] *Abhijñāna-śākuntala*, I. 22. [2] See previous page.

अत्र वाक्यार्थः—

सुभगेति बहुवल्लभताप्रतिपादनपरमामन्त्रणपदम् । (नायिका-प्रतिवचनं) नासूत्रितम्, (तद्धि) साक्षादभिधीयमानतया न तथा चेतनचमत्कारितां प्रतिपद्यते, यथैतदाक्षेपमात्रं भणितिवैचित्र्येण प्रतीयमानतया नियमात् तद्विदाह्लादविधायित्वं पुष्णाति ।

तदेवमाक्षेपस्वरूपमभिधाय साधारणवक्तव्यशेषमेतेषामभिधत्ते—

वक्ष्यमाणोक्तविषयाः संभवन्ति विवक्षया ।
दृष्टान्ताद्यास्त्रयोऽप्येते हेतौ सत्यथवाऽसति ।। ५६ ।।

वक्ष्यमाणेत्यादि । वक्ष्यमाणोक्तौ विषयौ येषां ते वक्ष्यमाणोक्त-विषयाः, "दृष्टान्ताद्याः" दृष्टान्तप्रभृतयश्च "त्रयोऽप्येते" अभि-धास्यमानाभिहितगोचराः संभवन्तीति संबन्धः । केन हेतुना-"विवक्षया"=वक्तुमिच्छया=कवेर्यथाप्रतिभासमभिधातुं वाञ्छया । तदिदमत्र तात्पर्यम्—यदा संनिवेशवैचित्र्यमात्रमेतन्न पुनरत्र लक्षणातिरेकः कश्चिदस्ति ।

मध्यमस्य विशेषान्तरमभिधातुमाह—

"हेतौ सत्यथवासति"

हेताविति । "हेतौ" हेतुवाचिनि हिशब्दादौ "सति" संभवति=प्रमुज्यमाने, "अथवा" कदाचित्, "असति" असभवति—अप्रयु-ज्यमाने । एवं (हेतोरभिधानेनानभिधानेन) वार्थान्तरन्यासः प्रकारद्वयेन विद्यते । अर्थान्तरन्यासमात्रमभिभूषणमित्यर्थः । निदर्शनजातमत्र पूर्वोक्तव्यतिरेकि न प्रदर्शितम्, तस्मात्स्वयमेवो-त्प्रेक्षणीयम् ।

एवं स्वरूपविशेषप्रतिषेधबोधितछायातिशयमलंकरणमभिधाय कारणप्रतिषेधोत्तेजित(छाया)तिशयमभिधत्ते—

स्वकारणपरित्यागपूर्वकं कान्तिपुष्टये ।
भावनार्थस्य केनापि विशेषेण विभावना ।। ५७ ।।

स्वकारणेत्यादि । "अर्थस्य" वर्णनीयस्य=प्रस्तुतस्य, "विशेषेण केनापि" अलौकिकेन रूपान्तरेण "भावना"="विभावना" विभावनेत्यलंकृतिरभिधीयते । तदयमत्रार्थः—या विना भाव्यते, का सा? तत्समर्थकारणरूपप्रयोजकव्यापारलक्षणां क्रियां (विना भाव्यते सा) विभावना । "स्वकारणपरित्यागपूर्वकम्"=तस्य विशेषस्य स्वमात्मीयं कारणं यन्निमित्तं तस्य परित्यागः प्रहाणं पूर्वं प्रथमं यत्र तत्कृतेत्यर्थः । किमर्थं "कान्तिपुष्टये" शोभा-(वृद्धये) । तदिदमुक्तं भवति—यथा लोकोत्तरविशिष्टतां वर्णनीयं नीयते इति । यथा—

असंभृतं मण्डनमङ्गयष्टे-
रनासवाख्यं करणं मदस्य ।
कामस्य पुष्पव्यतिरिक्तमस्त्रं
बाल्यात्परं साऽथ वयः प्रपेदे* ।। २०४ ।।

अत्र कृत्रिमकारणपरित्यागपूर्वकं लोकोत्तरसहजविशेषविशिष्टता वर्णनीयस्य कवेरभिप्रेता ।

तदेवमसंभाव्यकारणत्वादविभाव्यमानस्वभावां [1]विभावनां[1] विचार्य विचारगोचरस्वरूपतया स्वरूपसन्देहसमर्पितातिशयं ससन्देहमभिधत्ते—

यस्मिन्नुत्प्रेक्षितं रूपमुत्प्रेक्षान्तरसंभवात् ।
सन्देहमेति विच्छित्त्यै ससन्देहं वदन्ति तम् ।। ५८ ।।

यस्मिन्नित्यादि । "यस्मिन्"=अलकारे, "उत्प्रेक्षितं" संभावनानुमानात् साम्यसमन्वयाच्च स्वरूपान्तरसमारोपद्वारेण प्रतिभोल्ले-

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* *Kumārasambhava*, I. 31. [1] J.

खितं "रूपं" पदार्थपरिस्पन्दलक्षणं "सन्देहमेति" संशयं [1]समा[1]रोहति। कस्मात् कारणात्—"उत्प्रेक्षान्तरसं[2]भवात्[2]"=उत्प्रेक्षाप्रकर्षपरस्यापरस्यापि तद्विषयस्य सद्भावात्। किमर्थं—"विच्छित्त्यै" =शोभायै। तदेवमभिधावैचित्र्यं ससन्देहाभिधानं वदन्ति। यथा—

रञ्जिता नु विविधास्तरुशैलाः
नामितं नु गगनं स्थगितं नु।
पूरिता नु विषमेषु धरित्री
संहृता नु ककुभस्तिमिरेण[3] ॥ २०५ ॥

यथा वा—

निमीलदाकेकरलोलचक्षुषां
प्रियोपकण्ठं कृतगात्रवेपथुः।
निमज्जतीनां श्वसितोद्धतस्तनः
श्रमो नु तासां मदनो नु पप्रथे[4] ॥ २०६ ॥

यथा वा—

अविभाविअछरभअंजवइण
जणत्समयमन्थरं हि अवरम्।

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[1] J. [2] J. [3] *Kirātārjunīya*, IX. 15. KLV comments on this verse:—अत्र तिमिरकर्तृकायां शैलगगनादिव्याप्तौ रञ्जितत्वमुत्प्रेक्षितं गगननामितत्वाद्युत्प्रेक्षान्तरसम्भवात् सन्देहमागतम्।

[4] KLV observes— **निमीलद्** इति। अत्र निमीलदाकेकरलोलचक्षुष्ट्वादिषु साधारणेष्वनुभावेषु कार्यापरपर्यायेषु तैर्वा श्रमलक्षणं व्यभिचारिरूपं सहकार्यपरपर्यायमभेदोपचारेण प्रसिद्धकार्यानुमानस्थित्या वोत्प्रेक्षितं रत्यभिलाषापरपर्यायमदनस्थायिभावोत्प्रेक्षान्तरसम्भवात् सन्देहमागतम्। एवमुत्तरत्रैकत्र विरुतविषयमुत्प्रेक्षाद्वयमपरत्र वक्तृविषयमुत्प्रेक्षात्रयमिति। —p. 253-254.

This last sentence is a clear comment on the two उत्प्रेक्षाs in the Prakrit verse and three उत्प्रेक्षाs in the next Sanskrit verse leading to संदेह.

भिस्वइ शिशावे गुणा मुहा
सर्वयन्ति अहणरइ तम् ॥ २०७॥

(छाया ?)

यथा वा—

किं सौन्दर्यमहार्थसञ्चितजगत्कोशैकरत्नं विधेः
किं शृङ्गारसरस्सरोरुहमिदं स्यात्सौकुमार्यावधि ।
किं लावण्यपयोनिधेरभिनवं बिम्बं सुधादीधिते-
र्वक्तुं कान्ततमाननं तव मया साम्यं न निश्चीयते ॥२०८॥

ससन्देहस्यैकविधत्वमुत्प्रेक्षामूलकत्वात् ।

एवं स्वरूपसन्देहसुन्दरं ससन्देहमभिधाय स्वरूपापह्नवरमणीयामपह्नुतिमभिधत्ते—

अन्यदर्पयितुं रूपं वर्णनीयस्य वस्तुनः ।
स्वरूपापह्नवो यस्यामपह्नुतिरसौ मता ॥ ५९ ॥

अन्यादित्यादि । पूर्ववदुत्प्रेक्षामूलत्वमेवास्याः । संभावनानुमानात् सादृश्यसमन्वयाच्च "वर्णनीयस्य वस्तुनः"=प्रस्तुतस्यार्थस्य, "अन्यत्"=किमप्यपूर्वं, "रूपमर्पयितुम्"=रूपान्तरं समारोपयितुं, "स्वरूपापह्नवः"=स्वभावापलापः संभवति, "यस्याम्" "असौ" =एषा एवंविधभणितिरेव, "अपह्नुतिः" "मता"=प्रतिभाता तद्विदाम् । यथा—

भास्वानेष जगत्यशेषनयनं तेजस्विनामग्रणीः
नायं कान्ततमाननाप्तसुरुचिर्नेत्रोत्सवश्चन्द्रमाः ।
पर्यायेण मनोभुवा विरहिणां वेद्धुं मनो निर्दयं
पुष्पेषून्निशिताग्रतां विजयिनीं नेतुं नियुक्तो मम ॥ २०९ ॥

स्वरूपेण धर्मिणः तादवस्थ्ये धर्ममात्रापह्नुतिर्यथा—

तव कुसुमशरत्वं शीतरश्मित्वमिन्दोः
द्वयमिदमयथार्थं दृश्यते मद्विधेषु ।
विसृजति हिमगर्भैरग्निमिन्दुर्मयूखै- ।
स्त्वमपि कुसुमबाणान् वज्रसारीकरोषि[1] ॥ २१० ॥

अत्र भणितिवैचित्र्यवशादशाब्दम् अपह्नवप्रतिपादनं विहितम्, यस्माद्धर्मस्य कुसुमशरत्वादेः स्वभावसमुचितं सुकुमारकार्यकारित्वमपसार्य तद्विरुद्धमतिकरालकार्यकारित्वमुपनिबद्धम् ।

क्वचिच्च सादृश्यसमन्वयादपह्नुतिर्यथा—

पूर्णेन्दोः परिपोषकान्तवपुषः स्फारप्रभाभासुरं
नेदं मण्डलमभ्युदेति गगनाभोगे जिगीषोर्जगत् ।
मारस्योचितमातपत्रमधुना पाण्डु प्रदोषश्रिया
मानोन्नद्धजनाभिमानदलनोद्योगैकहेवाकिनः[2] ॥ २११ ॥

एवमलंकाराणां तन्त्रतया प्रत्येकमलंकार्यं प्रति विच्छित्तिविधायित्वमभिधायेदानीं समुदितानां तदेवाभिधत्ते—

राजन्ति यत्रालंकारा अन्योन्यान्वितवृत्तयः ।
यथा पदार्था वाक्यार्थे संसृष्टिः साभिधीयते ॥ ६० ॥

राजन्तीत्यादि । "यत्र" = यस्याम्, "अलंकाराः" = प्रस्तुतसंपदुपेताः सन्तः "राजन्ति" शोभन्ते, "संसृष्टिः साभिधीयते" संसृष्टिसंज्ञालंकृतिः सोच्यते । [3]कथं राजन्तीत्याह[3] — "यथा पदार्था वाक्यार्थे" = तात्पर्यलक्षणे वस्तुनि "यथा" = येन प्रकारेण "पदार्थाः" प्रवि[4]भक्त[4]स्वरूपाः वाक्यैकदेशभूतपदाभिधेयाः सन्तो

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[1] *Abhijñāna-śākuntala* III. 55. [2] Cited in *Alaṅkārasarvasva*, R. P, Dwivedi's edn. Benares 1974, p. 168. [3] J. [4] J.

वा स्वात्मना स्फुरन्तोऽपि परस्परान्वय[1]लक्षण[1]संबन्धनिबन्धनस्वभावाः प्रधाने हि पारतन्त्र्यमनुभवन्तस्तदेव समुदायात्मकमेकवाक्यार्थतात्पर्यं प्रतिपादयन्ति, तथा तेन प्रकारेण यदेतयोरविसंवादिसमवाये संबन्धितया संसृष्टावन्योन्यान्वितवृत्तयः परस्परसंबन्धावगतसामर्थ्यात् पृथग्भूतवाक्यार्थावयवैकदेशवर्तिनोऽप्यलंकाराः कामपि सहृदयसंवेद्यपरस्परसंसर्गात्मतामेवं (व) सकलवाक्यार्थविषयां विच्छित्तिमुपपादयन्तः परतन्त्राः परिस्फुरन्ति इत्यभिप्रायः ।

यथा—

आश्लिष्टो नवकुङ्कुमारुणरविव्यालोकितैर्विस्तृतो
लम्बान्ताम्बरया समेत्य भुवने ध्यानान्तरे सन्ध्यया ।
चन्द्रांशूत्करकोरकाकुलपतद्वान्तद्विरेफोऽधुना
देव्येवार्पितदोहदः कुरवके भाति प्रदोषागमः ॥ २१२ ॥

अत्र रूपकादिना स्वात्मना पृथक्कृतकृत्येन परस्परसंसर्गसंपदुपार्जिता वाक्यार्थवक्रताविच्छित्तिः काचिदेव परिस्फुरति । यथा वा—

म्लानिं वान्तविषानलेन नयनव्यापारलब्धात्मना
नीता राजभुजङ्ग पल्लवमृदू रम्भा तथेयं त्वया ।
अद्यापीश्वरशेखरेन्दुकिरणस्मेरस्थलीलाञ्छिते
कैलासोपवने यथा सुगहने नैति प्ररोहं पुनः ॥ २१३ ॥

अत्र पूर्ववदेव रूपकादीनां परस्परसंसर्गसंपदुपार्जिता वक्रताविच्छित्तिः विभाव्यते ।

एवं संसृष्टिमभिधाय तथाविधच्छायाविच्छित्तिविधायिनं संकरालंकारमभिधत्ते—

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[1] J.

[अलंकारकलापोऽयमन्यैः संकीर्णतां गतः ।
स्फुरन्ननेकधा वाक्ये संकरः सोऽभिधीयते] ।। ६१ ।।

अलंकारेत्यादि । पूर्वोक्तलक्षणसमाक्रान्तवृत्तिः "अलकारकलापोऽयं" रसवदाद्यलंकारनिकुरम्बः "संकराख्योऽभिधीयते" संकरनामा निगद्यते । कीदृशः—"संकीर्णतां गतः"=संमिश्रतां प्राप्तः, [1]सबलत्वेन[1] प्रतिभासत्वमधिरूढः । किं कुर्वन्—"स्फुरन्"=आत्मनः स्फुरितं समुपदर्शयन्—प्रतिभासमानतामुपसरन्, "वाक्ये" संकीर्णतामुपपद्यते । तत्संवेशनविशेषस्यानुपपत्तेः भणितान्तर्वर्ती यः कश्चिदलंकारो यथोपपत्ति विभूषणान्तरेण संकीर्णः [2]संकर[2]संज्ञाविषयतां प्रतिपद्यते । तेन सकलस्याप्यलंकारकलापस्य (संकर इत्यभिधानं संपद्यते) । यथा—

रोहन्मूलातिगौरैरुरगपतिफणैस्तत्र पातालकुक्षौ
प्रोद्यद्बालङ्कुरश्रीः दिशि दिशि दशनैरेभिराशागजानाम् ।
अस्मिन्नाकाशदेशे विकसितकुसुमा राशिभिस्तारकाणां
नाथ त्वत्कीर्तिवल्ली फलति फलमिदं बिम्बमिन्दोः
सुधार्द्रम्[3] ।। २१४ ।।

अत्र कीर्तिवल्लीति रूपकालंकारः सिद्धबद्धतत्साम्याशङ्कां विना न युक्तियुक्ततां प्रतिपद्यते । तेन तदाशङ्कानिबन्धनतथाविधपरिस्पन्दकीर्तिसन्दर्शितसमुद्भूततसंभावनानुमानमाहात्म्यात् प्रतीयमानवृत्तिरुत्प्रेक्षाऽत्र कवेरभिप्रेता । यस्मादेतयोर्द्वयोरपि परस्परसंभावनां विना स्वरूपलब्धिरेव न (पर्य)वस्यतीति, संकीर्णयोरथ संवादादेवंविधविषये संकरोक्तिः प्रवर्तते । वाक्यैकदेशे यथा "निर्मोक-

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[1] J. [2] J. [3] Quoted in *Alaṅkāramahodadhi*, GOS edn. Baroda, (1942) p. 332; also in *Subhāṣitāvalī* of Vallabhadeva, with first two lines transposed. See Loc. cit., Poona 1961, No. 2593 (p. 444).

मुक्तिरिव गगनोरगस्य[1]" इति निष्कम्पतया व्यवहर्तुमशक्यत्वात्, निर्मोकमुक्तिरिवेत्युत्प्रेक्षया रूपकालंकारस्य स्वरूपलाभावकाशः (समर्थ्यते)। तथैवोत्प्रेक्षायाः, यस्मादत्रापि संकरालंकारव्यवहारः।

ननु चानेन न्यायेन "अस्याः सर्गविधौ" इति "किं तारुण्यतरोः[2]" इत्यादेः[3] संकरालंकारोक्तिः प्रवर्तताम्? न प्रवर्तते, यस्मादत्रा (र्थसामर्थ्यावगतो) त्प्रेक्षायाः ससन्देहं विनाऽनुपपत्तेः, परस्मिंश्च तथैव रूपकस्येति द्वयोरप्येतयोः तत्त्वं तुल्यम्। ससन्देहस्य पुनस्तद्विभूषणत्वेनान्तर्विधाने मणिमयपदकबन्धबन्धुरहारादिरमणीयत्वमित्युक्तमेव। संसृष्टेनानाविधच्छायमणिमालामनोहरता, संङ्करालंकारस्य विविधकान्तिरत्नविन्यासविचित्रबहुलातुलकान्तिकल्पत्वमिति सर्वमेव विभक्तम्।

एवं यथोपपत्त्यलंकारान् लक्षयित्वा केषांचिदलक्षितत्वात् लक्षणाव्याप्तिदोषं परिहर्तुमुपक्रमते।

भूषणान्तरभावेन शोभाशून्यतया तथा।
अलंकारास्तु ये केचिन्नालंकरतया मनाक्॥ ६२॥

भूषणेत्यादि। "ये"=पूर्वोक्तव्यतिरिक्ताः "केचिदलंकाराः" ते "नालंकारतया मनाक्" न विभूषणत्वेनाभ्युपगताः। केन हेतुना "भूषणान्तरभावेन"=अन्यद्भूषणं "भूषणान्तरं", तेभ्यो व्यतिरिक्तम्; "तद्भावेन"=तत्स्वभावत्वेन तदनन्यत्वेन पूर्वोक्तानामेवान्यतमत्वेनेत्यर्थः। "शोभाशून्यतया तथा"=शोभा कान्तिः तया शून्यं रहितं शोभाशून्यं तस्य भावः शोभाशून्यता तया हेतुभूतया। न केवलं ताभ्यामेव, यावदलंकार्यतया विभूष्यत्वेनापि तेषामलंकरणत्वमनुपपन्नम्। एवं च—

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[1] See above p. 181. [2] See above p. 130 and 135.
[3] See above p. 30 and 135.

यथासंख्यमलंकारः पूर्वैराम्नात एव यः ।
कारणद्वितयेनापि नालंकारः स संमतः ॥ ६३ ॥

"यथासंख्यमलंकारः पूर्वैराम्नातः" तुल्य (क्रमं) कैश्चित्स्वशब्देनाभिहितः स्वनाम्ना "स नालंकारः, कारणद्वितयेनापि" भूषणान्तरभावेन शोभाशून्यतया च । तथा च तस्योदाहरणम्—

पद्मेन्दुभृङ्गमातङ्गपुंस्कोकिलकलापिनः ।
वक्त्र कान्तीक्षणगतिस्वरकेशैस्त्वया जिता* ॥ २१५ ॥

अत्रात्मकृतलक्ष्ये भणितिवैचित्र्यविरहात् न काचित् कान्तिर्विद्यते । सत्यामप्येतस्यां साम्यं व्यतिरेको वा जीवितमाम्नातं न पुनः समानसंख्यात्वम् । (केवल)समानसंख्यात्वे "यथासंख्यमनुदेशः समानाम्" इति सूत्रोदाहरणन्यायात् संख्यातानुदेशात् न किंचिदतिरिच्यते ।

केषांचिदाशीःप्रभृतीनामलंकारतया मतानां भूषणत्वानुपपत्तेः । आशिषस्तु लक्षणोदाहरणानि नेह पठ्यन्ते । तेषु चाशंसनीयस्यैवार्थस्य मुख्यतया वर्णनीयत्वादलंकार्यत्वमिति प्रेयोलङ्कारोक्तानि दूषणान्यापतन्ति ।

न प्रेयसो विरुद्धः स्यादलंकारान्तरे सति ।
संसृष्टिसंकरौ स्यातामन्यत्रादर्शनादपि ॥ २१६ ॥

(अन्तरश्लोकः ।)

विशेषोक्तेरप्युक्तालंकारान्तर्भावेनालंकार्यतया च भूषणत्वानुपपत्तिः । तथा चोदाहरणमेतस्याः—

स एकस्त्रीणि जयति जगन्ति कुसुमायुधः ।
हरतापि तनुं यस्य शम्भुना न हृतं बलम्§ ॥ २१७ ॥

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* Cf. Bhāmaha, II, 90. § Bhāmaha, III. 22.

अत्र सकललोकप्रसिद्धजयित्वव्यतिरेकिकन्दर्पस्वभावमात्रं लोकोत्तरत्वेन वाक्यार्थः ।

(एवं) सूक्ष्मलेशहेतवः (नालंकाराः । तथा च) भामहः—

हेतुश्च सूक्ष्मो लेशोऽथ नालंकारतया मतः ।
समुदायाभिधेयस्य वक्रोक्त्यनभिधानतः[1] ॥ २१८ ॥

तथा च सूक्ष्मस्योदाहरणम्—

संकेतकालमनसं विटं ज्ञात्वा विदग्धया ।
हसन्नेत्रार्पिताकूतं लीलापद्मं निमीलितम्[2] ॥ २१९ ॥

अत्र वर्णनीयात्मा सूक्ष्मो न पुनरलंकरणम्, कस्मात्—साक्षादभिधया वक्तव्यार्थस्तथाविधया युक्तया प्रतिपाद्यते ।

लेशस्योदाहरणं यथा—

राजकन्यानुरक्तं मां रोमोद्भेदेन रक्षकाः ।
अवगच्छेयुरा ज्ञातमहो शीतानिलं वनम्[3] ॥ २२० ॥

अत्राप्येतदेव वक्तव्यं वस्तु कथं विभूषणतामर्हति? । "यत्परः शब्दः स शब्दार्थः" इति न्यायात् ।

हेतोरुदाहरणम्—

अयमान्दोलितप्रौढचन्दनद्रुमपल्लवः ।
उत्पादयति सर्वस्य प्रीतिं मलयमारुतः[4] ॥ २२१ ॥

एवमुपमारूपकमपि नालंकरणम् ।

समग्रगगनायाममानदण्डो रथाङ्गिनः ।
पादो जयति सिद्धस्त्रीमुखेन्दुनवदर्पणः[5] ॥ २२२ ॥

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[1] Bhāmaha, II. 86. [2] Cited in the *Dhvanyāloka*, under II. 22. Dharwar edn., p. 84. Cf. also, *Kāvyādarśa*, II. 260-261.
[3] *Kāvyādarśa* II. 266. [4] *Kāvyādarśa* II. 236. [5] Bhāmaha III. 36.

अत्र रसवदलंकार (वत्) वाच्यवाचकयोः संगतिरेव नास्ति । तथा च उपमा च रूपकं चेति विग्रहे द्वन्द्वो वा विवक्षितः स्यात्, विशेषणसमासो वा । तत्र द्वन्द्वपक्षे क्वचिद्वाक्यैकदेशे रूपकं क्वचिदुपमेति (द्वितय) प्रणिबन्धनं न किंचिदेकस्मिन् । तत्रापि प्रत्येकं परिस्पन्दतया स्वस्थाने समं विभातीति परस्परापेक्षां विना समुदायात्मकस्य विशेष्यस्यासंभवात् द्वन्द्वपक्षोऽनुपपन्नः । विशेषणसमासेऽपि सर्वस्मिन् वाक्ये, एकदेशे वा द्वितयमपीति द्वयोरेकस्मिन् वस्तुनि युगपत् परस्परविरुद्धयोश्छायातपयोरिव समावेशानुपपत्तिः । एकतरपक्षावलम्बिन्या वाचा प्रत्येकं वाच्य-वाचकस्वरूपनिश्चितावपरस्यावकाशभङ्गोऽपि न सम्भवतीति परस्परापेक्षां विना समुदायात्मकविशेषणसमासोऽप्यकिंचित्करः । कथंचित्तत्रैकतरनिश्चये प्रमाणाभावादन्यतरकल्पनेन दोषायोगात्सं-करव्यवहारः । प्रस्तुते पुनरेवंविधस्वरूपनिष्पत्तावपि संसिद्धिविव-क्षया यस्यात्मसिद्धावपि सन्देहदोलाधिरूढिस्तत्राप्यसम्भूताद्वस्तु-तोऽव्यवस्थितैव कदाचिदस्तीति यत्किंचिदेव वाक्यसामर्थ्यादव-सेयः । प्रतीयमानप्रकारात्तृतीयं रमणीयमलंकरणकलापमिति वाक्यवक्रतासर्वस्वं समाख्येयम् ।

समुदायात्मकवाक्यवक्रतास्वरूपमासूत्रयति—

लावण्यादिगुणोज्ज्वला प्रतिपदन्यासैर्विलासाञ्चिता
विच्छित्त्या रचितैर्विभूषणभरैरल्पैर्मनोहारिणी ।
अत्यर्थं रसवत्तयार्द्रहृदया (शक्नोत्युदाराभिधा
वाग्वक्रा सुकवेस्तथैव च) मनो हर्तुं यथा नायिका ।।६४।।

लावण्यादीत्यादि । आसामेवंविधवाक्यस्वरूपायत्तावगमनोदाहरणं प्रवक्ष्यति । तत्समुदायात्मकस्य (वाक्यस्य) रसवत्तया (मनः चेतः) हर्तुं च शक्नोति यथा नायिका तथा । कीदृशी—"लावण्या-

दिगुणोज्ज्वला" (लावण्यादिभिः) लावण्यप्रभृतिभिः "गुणैः" प्रथमोल्लेखलक्षणैर्गुणैः "उज्ज्वला" भ्राजिष्णुः "प्रतिपदन्यासैः" "प्रतिपदन्यासः" प्रतिसुप्तिङन्तोपनिबन्धनानि, तैः "विलासाञ्चिता" शोभातिशयेनाभ्यञ्चिता "विच्छित्त्या" वैदग्ध्यभङ्ग्या कयाचित् "रचितैः" उपनिबद्धैः "अल्पैः" परिमितैः (विभूषणभरैः) अलंकरणैरुपमादिभिः, "मनोहारिणी" हृदयरञ्जिका वाक् विच्छित्तिविहितपरिमितालंकरणविन्यासा शोभातिशयनिधानतां प्रतिपद्यते। कीदृशी वाक्—"उदाराभिधा" औदार्यगुणयुक्ताभिहिता। "अत्यर्थं रसवत्तया" रागादिमत्त्वेन "आर्द्रहृदया" सरसाभिप्राया कान्तापि तथाविधविलासाञ्चिता भवति। नायिकापक्षे लावण्यादयः सौन्दर्यप्रभृतयः, पदन्यासः पादविक्षेपः, विलासः चेष्टाविशेषः (वाक्पक्षे) विच्छित्तिः वैदग्ध्यम्, वाक् वाक्यम्, भूषणानि अलंकाराः, कव्यभिधा वचनम्। प्रबन्धसामर्थ्यमिति।

इति श्रीराजानककुन्तकविरचिते वक्रोक्तिजीविते काव्यालङ्कारे तृतीय उन्मेषः।

चतुर्थोन्मेषः

एवं सकलसाहित्यसर्वस्वकल्पवाक्यवक्रताप्रकाशनानन्तरमवसरप्राप्तां प्रकरणवक्रतामवतारयति—

यत्र निर्यन्त्रणोत्साहपरिस्पन्दोपशोभिनी ।
प्र*वृत्तिर्व्यवहर्तॄणां स्वाशयोल्लेखशालिनी ॥ १ ॥
अप्या§मूलादनाशङ्क्यसमुत्थाने मनोरथे ।
काप्युन्मीलति निःसीमा सा प्रबन्धांशवक्रता ॥ २ ॥

यत्रेत्यादि ।—"प्रबन्धांशवक्रता" (प्रकरण) वक्रभावो भवतीति सम्बन्धः । कीदृशी—"निःसीमा"—निरवधिः, "यत्र"—यस्यां "व्यवहर्तॄणां"—तत्तद्व्यापारपरिग्रहव्यग्राणां प्रवृत्तिः "कापि"—अलौकिकी "उन्मीलति"—उद्भिद्यते। किंविशिष्टा—"निर्यन्त्रणोत्साहपरिस्पन्दोपशोभिनी"—निरर्गलव्यवसायस्फुरितस्फारविच्छित्तिः, अत एव "स्वाशयोल्लेखशालिनी" निरुपमनि(ज)हृदयोल्लासितालंकृतिः, कस्मिन् सति—"अप्यामूलादनाशङ्क्यसमुत्थाने मनोरथे"—कन्दात् प्रभृत्यसंभाव्यसमुद्भेदे समीहिते ।

तदयममत्रार्थः—यत्र मना[1]ङ्मात्र[1]मप्यनुन्मीलितमनोरथे कथामध्ये [2]निरुपधि[2]मानधनानामध्यवसायपद्धतिः निरन्तरव्यवसाया-[3]तिस्फारा[3] चेतनचमत्कारिणी तद्विहित[4]वक्रता[4]विच्छित्तिः प्रकरण-[5]स्या[5]लंकरणायते, प्रबन्धस्य च । यथा अभि[6]ज्ञान[6]जानकीनाम्नि [7]नाटके[7] तृतीयेऽङ्के सेतुबन्धेऽनाकलितविद्या[8]बलाना[8]मविदितवैदेही-दयित[9]दिव्यास्त्र[9]प्रभावसंपदां [10]वानर[10]प्रवीराणां प्रथममेव मकराकरमालोकयतां बन्धाध्यवसायः ।

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* व्यावृत्तिः—De. § अव्या—De. 1 J. 2 J. 3 J. 4 J. 5 J. 6 J. 7 J. 8 J. 9 J. 10 J.

तथाहि—तत्र नीलस्य सेनापतेर्वचनम्—

शैलाः सन्ति सहस्रशः प्रतिदिशं वल्मीककल्पा इमे
दोर्दण्डाश्च कठोरविक्रमरसक्रीडासमुत्कण्ठिताः ।
कर्णास्वादितकुम्भसंभवकथाः किं नाम कल्लोलिनी-
[1]कान्ते[1] गोष्पदपूरणेऽपि कपयः कौतूहलं नास्ति वः ॥ १ ॥

वानराणामुत्तरवाक्यं नेपथ्ये कलकलानन्तरम्—

आन्दोल्यन्ते कति न गिरयः कन्दुकानन्दमुद्रां
व्यातन्वानाः [2]कपि[2]परिसरे कौतुकोत्कर्षतर्षात् ।
लोपामुद्रापरिवृढकथाभिज्ञताप्यस्ति किं तु
व्रीडावेशः पवनतनयोच्छिष्टसंस्पर्शनेन ॥ २ ॥

अत्रैव पवनतनयोच्छिष्टे अधिवाचिनि पर्यायवक्रताप्रकारः स्मर्तव्यः । आर्य, दुष्करोऽयमेभिर्मकराकरबन्धाध्यवसाय इति रामेण पर्यनुयुक्तस्य जाम्बवतोऽपि वाक्यम्—

अनङ्कुरितनिस्सीममनोरथपथे§ष्वपि ।
कृतिनः [3]कृत्य[3]संरम्भमारभन्ते जयन्ति च ॥ ३ ॥

एवंविधमपरमपि तत एव विभावनीयमभिनवाद्भुताभोगभङ्गीसुभगं सुभाषितसर्वस्वम् ।

यथा वा रघुवंशे पञ्चमे सर्गे चतुरु (द) धिका[4]ञ्ची[4]कलापालंकरणकाश्यपीपरिवृढस्य विश्वजिदाख्यमखदीक्षादक्षिणीकृतसमस्तसंपदः सहजौदार्यरहस्योदाहरणस्य रघोरर्घसंपादितमृण्मयपात्रसमालोकनसमुन्मूलितमनोरथाडम्बरे वरतन्तोरन्तेवासिनि निषिद्धगमने मुनौ

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[1] J. [2] कर—De. § रुहे—De. [3] J. [4] J.

"किं वस्तु विद्वन् गुरवे प्रदेयं त्वया कियद्वेति*" ॥ ४ ॥

प्रश्न[1]समनन्तरं[1] समावेदितचतुर्दशकोटि[2]परिमाणचामीकरामाचार्य-प्रददक्षिणा[2] (माकलय्य)

द्वित्राण्यहान्यर्हसि सोढुमर्हन् यावद्यते साधयितुं त्वदर्थम्† ॥ ५ ॥

इति निरर्गलगम्भीरतो[3]दार[3]गरिमागोपायितान्तर्गतया गिराग्न्य-गारमलंकुर्वति कुबेरं प्रति सामन्तसंभावनया जयाध्यवसायः कामपि सहृदयहृदयाह्लादकारितां प्रतिपद्यते । सूक्तिसुधावीच-योऽप्यत्र तत (एवा)स्वादनीयाः । एतत्प्रकरण[4]प्राण[4]परिस्पन्द-सुन्दरं च[5] किंचिदुदाह्रियते । यथा—

तं भूपतिर्भासुरहेमराशिं
लब्धं कुबेरादभियास्यमानात् ।
दिदेश कौत्साय समस्तमेव
पादं सुमेरोरिव वज्रभिन्नम्£ ॥ ६ ॥

अत्र दम्भोलिदलितकाञ्चनाचलपादसादृश्यप्रतीयमाना[6]परिमि-तस्य[6] तपनीयकूटस्य सर्वस्यापि (विश्रा)णनात्, अन्य एव तादृशद्रविणव्यसनवर्तिनो दिलीपनन्दनस्य, कल्पनाकलङ्ककदर्थि-तार्थवितरणानुच्चतरान् कल्पतरूनपि [7]तिरस्कु[7]र्वाणः स कोष्यौ[8]-दा[8]र्यसीमा[9]विशेषः[9] समुज्जृम्भते, येन [10]गर्भीकृतग[10]र्वगरिम[11]-ग्रन्थि[11]शिथिलाद्वितीययशस्सन्दोह[12]दोह[12]दस्य दात्रन्तरासहिष्णोः "गुर्वर्थम्"इत्यादेः प्रथमोदितवाक्यप्रकाण्डस्य प्राणपरिस्पन्द-[13]परि[13]पोषणमेवा[14]धीयते[14] ।

अन्यच्च—

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* तमन्वयुक्तङ्, इति पद्यशेषः । —Raghuvaṁśa, V. 18. 1 J. 2 J.
† Loc. cit. V. 25. 3 J. 4 J. £ Loc. cit. V. 30. 5 J. 6 J.
7 J. 8 J. 9 J. 10 J. 11 J. 12 J. 13 J. 14 J.

जनस्य साकेतनिवासिनस्तौ
द्वावप्यभूतामभिनन्द्यसत्त्वौ ।
गुरुप्रदेयाधिकनिस्पृहोऽर्थी
नृपोऽर्थिकामादधिकप्रदश्च ।। ७ ।।§ इत्यादि ।

अत्रापि गुरुप्रदेयदक्षिणातिरि[1]क्तं कार्तस्वरमप्रतिगृह्णतः कौत्सस्य, रघोरपि प्रार्थि[2]तात् शतगुणं सहस्रगुणं वा प्रयच्छतः (परस्परं कलहायमानयो)र्निरवधि(नि)स्पृहत्वौदार्यसंपत् साकेतनिवासिनाम् अश्रुतपूर्वां कामपि महोत्सवमुद्रामाततान ।

एवमेषा महाकविप्रबन्धेषु प्रकरणवक्रताविच्छित्तिः रसनिष्यन्दिनी सहृदयैः स्वयमुत्प्रेक्षणीया ।

इमामेव प्रकारान्तरेण प्रकाशयति—

इतिवृत्तप्रयुक्तेऽपि कथावैचित्र्यवर्त्मनि ।
उत्पाद्यलवलावण्यादन्या लसति वक्रता ।। ३ ।।
तथा यथा, प्रबन्धस्य सकलस्यापि जीवितम् ।
भाति प्रकरणं काष्ठाधिरूढरसनिर्भरम् ।। ४ ।।

इतिवृत्तेति ।—"तथा उत्पाद्यलवलावण्यादन्या भवति वक्रता"= तेन प्रकारेण कृत्रिमसंविधानकामनीयकादलौकिकी वक्रभावभङ्गी समुज्जृम्भते सहृदयानावर्जयतीति यावत् । (कस्मिन्—) "कथावैचित्र्यवर्त्मनि"—काव्यस्य कथाविचित्रभावमार्गे । किंविशिष्टे "इतिवृत्तप्रयुक्तेऽपि"—इतिहासपरिग्रहेऽपि । तथेति यथाप्रयोग-म[3]पेक्षत अत आह— "यथा प्रबन्धस्य सकलस्यापि जीवितम् । भाति प्रकरणं" येन प्रकारेण सर्गबन्धादेः समग्रस्यापि प्राणप्रदं भासतेऽङ्गम् । कीदृग्भूतं—"काष्ठाधिरूढरसनिर्भर(म्)=प्रथमधारोद्भासितशृङ्गारादिपरिपूर्णम् ।

§ Loc. cit. V. 31. [1] J. [2] J. [3] मत्प्रयोग M.

तदयमत्र परमार्थः[1] = विख्यातविचित्ररुचिरकथाकरण्डकायमा(ने)महाभारतादौ रससमुद्रमुद्रितायामपि कथायां कस्यचिदुत्तराधरविच्छित्तिकारणविकल्पकाभावात्, सवि(शेष)रसभावजनकाश्चर्यजननकार्यजातानि अतिबन्धुरनिजप्रतिभासमुन्मीलितसमुचितनिरुपमाननिमित्तानि निबन्धनीयानीति । तदतिशयवक्रताप्रकारेण प्रकरणेन व्यवहरन् कविः सकलकविरसिकपरिषत्परितोषणमावहति ।

प्रबन्धेऽपि प्रवरनवसंस्कारकारणरमणीयकान्तिपरिपोषः रेखाराजमानपुरातनत्रुटितचित्रदशास्पदसौभाग्यमनुभवति ।

अभिज्ञानशाकुन्तले नाटके इतरतरुणीतिरस्कारकारणाविरोधकत्वेनेक्षणक्षणाकलितललितलावण्यलक्ष्मीललामनिरुपमरूपरेखासुखप्रत्यभिज्ञा समुज्जृम्भते । विस्रम्भसंभावनासनाथकथारहस्यरम्यपरस्परानुरूपप्रेमप्रकर्षप्रवर्तितचिरतरविचित्रविहरणव्यापारसुप्राप्तप्रत्यभिज्ञां तां शकुन्तलां प्रति दुष्यन्तस्य विस्मरणकारणमितिवृत्तागदितमपि अल्पमात्रापराधप्रवर्तमानक्रूरक्रुधः करुणापराङ्मुखस्यमुनेर्दुर्वाससः शापमुत्पादितवान् कविः । तत्र हि प्रकरणप्रकाण्डे शकुन्तला किल प्रथमप्रियप्रवासवासरवितीर्णविरहदुःसहदुःखावेशविवशान्तःकरणवृत्तिरुटज (संनिहिता) पर्याकुलेन प्राङ्गणप्रान्ते स्थिते (न) महर्षिणा मन्युसङ्गात्—

विचिन्तयन्ती यमनन्यमानसा
तपोनिधिं वेत्सि न मामुपस्थितम् ।
स्मरिष्यति त्वां स न बोधितोऽपि सन्
कथां प्रमत्तः प्रथमं कृतामिव ॥ ८ ॥[2]

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[1] परामर्शः M. [2] *Abhijñāna-Śākuntala*, IV. 1.

इत्थं शप्ता। तच्छ्रवणपर्याकुलाभ्यां सखीभ्यां (अनुनीतः) प्रवास्यमानोऽपि मुनिप्रवरः प्रियतमन्यासाङ्गुलीयकविलोकनं (शापा) वसाना (वधि) मकार्षीत्। प्रियं प्रति यान्त्याश्च मुनिदुहितुरलंकृताङ्गुलीकिसलयस्याङ्गुलीयकस्य कुत्रचित् कुटिलतरतरङ्गिणीपयोवतारादन्तर्जलमलक्षितं परिभ्रष्टस्य ससंभ्रममदभ्रमरीचिमण्डलमाणिक्यसमुल्लसितसरसामिषविशंकाकुलशकलीकवलितस्य कालान्तरे तदन्तकारिणा कैवर्तनेन पुनरपि (समर्पणम्)। एवंविधस्य संविधानकस्य रसनिधानकलशायमानस्य माहात्म्यादखिलस्यापि नाटकस्य कापि (विच्छित्तिः) समये चञ्चरीकोपालम्भगर्भगीत्यवगमनात् मुनिशापापसारितप्रेयसीस्मृतेरपि तदधिवासवासनापि च परिस्फुरन्ती पौरवस्य पारवश्यं निश्चयामास। तथा च

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुकीभवति यत्सुखितोऽपि जन्तुः।
तच्चेतसा स्मरति नूनमबोधपूर्वं
भावस्थिराणि जननान्तरसौहृदानि§ ॥ ९ ॥

अत्र संमुग्धसुभगमेनकानन्दिनीस्मरणलेखालावण्यमन्यदेव चमत्कारकारणं सहृदयानां समुद्योतते। अपरं च परावर्तितायामपि व्यलीकमभिज्ञकं च, महर्षिशिष्यसमाख्यातकरग्रहणगर्भाधानायां महामन्युसमुन्मेषः। मनागुल्लङ्घितसहजलज्जावतारतापसशीघ्रापनीतावगुण्ठनेन (पराङ्गनारचित) तथाविधसकलललनालावण्यावलेपसंपदि संपादितविपञ्चीटङ्कारवल्गुवाग्विलासव्याहृतवनविहरणरहस्याभिज्ञायां भरतमातरि तथारूपं प्रत्याख्यानपारुष्यमपि राज्ञः शापस्य संपत्स्यमानानुतापं परस्परं प्रकाशीभवदनर्गलानुरागप्राग्भारसङ्गादतीव सहृदयाह्लादकारि। शापावसानसमुत्पत्तये

§ Op. cit. V. 2.

प्रसिद्धस्मरणसमुल्लासिदुःसहविरहज्वरपातावेगविकलत्वं च समनन्तरमेवाङ्गुलीयसङ्गमादतीव सहृदयानाह्लादयति। नरपतेस्तत्र कञ्चुकिनो वचनम्—

प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं
बिभ्रत्काञ्चनमेकमेव वलयं श्वासोपरक्ताधरः।
चिन्ताजागरणप्रतान्तनयनस्तेजोगुणादात्मनः
संस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते[1]॥१०॥

रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर्नं प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर्विगमयत्युन्निद्र एव क्षपाः।
दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम्[2] ॥११॥

अत्र राज्ञो विशेषणवक्रता, गोत्रेष्विति वचनवक्रत्वं च किमपि चित्तवमत्कारकारि। राज्ञोऽपि स्वयंलिखितालेख्यालोकमानविलोचनस्य स्मरणात्मकं दयितात्ममुद्रामुद्रितं सहृदयवचनम्।

अक्लिष्टबालतरुपल्लवलोभनीयं
पीतं मया सदयमेव रतोत्सवेषु।
बिम्बाधरं स्पृशसि चेत् भ्रमर प्रियायाः
त्वां कारयामि कमलोदरबन्धनस्थम्[3] ॥१२॥

इत्युदित एवास्वादनीयः।

अविद्यमाने पुनरेतस्मिन् उत्पाद्यलवलावण्यललाम्नि प्रकरणे निष्कारणविस्मरणवैरस्यमितिहासांशस्येव रूपकस्यापि विरूपकतापत्तिनिमित्ततामवगाहते।

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[1] op. cit. VI. 6. [2] op. cit. VI. 7. [3] op. cit. VI. 20.

उत्पाद्यलवलावण्यादिति द्विधा व्याख्येयम्=यथा क्वचिदसदेवोत्पाद्यम्, क्वचिदौचित्यत्यक्तं सदप्यन्यथासंपाद्यम् सहृदयहृदयाह्लादनाय ।

यथोदात्तराघवे मारीचवधः । तच्च प्रागेव व्याख्यातम् । एवमन्यदप्यस्या वक्रताविच्छित्तेरुदाहरणं महाकविप्रबन्धेषु स्वयमुत्प्रेक्षणीयम् ।

निरन्तररसोद्गारगर्भसन्दर्भनिर्भराः ।
गिरः कवीनां जीवन्ति न कथामात्रमाश्रिताः ॥ १३ ॥

(इत्यन्तरश्लोकः ।)

अपरमपि प्रकरणवक्रताप्रकारमाविर्भावयति—

प्रबन्धस्यैकदेशानां फलबन्धानुबन्धवान् ।
उपकार्योपकर्तृत्वपरिस्पन्दः परिस्फुरन् ॥ ५ ॥
असामान्यसमुल्लेखप्रतिभाप्रतिभासिनः ।
सूते नूतनवक्रत्वरहस्यं कस्यचित्कवेः ॥ ६ ॥

"सूते"—समुन्मीलयति । (किं) "नूतनक्रत्वरहस्यं"—अभिनववक्रभावोपनिषदं । "कस्यचित्"—(न) सर्वस्य । "कवेः"—कवयितुः, प्रस्तुतौ (चित्य)चारुरचनाविचक्षणस्येति यावत् । कः "उपकार्योपकर्तृत्वपरिस्पन्दः"—अनुग्राह्यानुग्रहकत्वमहिमा । किं कुर्वन् "परिस्फुरन्"—समुन्मीलयन् । किंविशिष्टः—"फलबन्धानुबन्धवान्"=प्रधानकार्यानुसन्धानवान् कार्यानुसन्धाननिपुण-(इति भावः) । कथमेवंविधस्य इत्याह—"असामान्यसमुल्लेखप्रतिभाप्रतिभासिनः"—निरुपमोन्मीलितशक्तिविभवभ्राजिष्णोः । केषां "प्रबन्धस्यैकदेशानां"=प्रकरणानाम् ।

तदिदमुक्तं भवति—प्रातिस्विकसंनिवेशशोभिनामपि प्रबन्धावयवानां प्रधानफलसंबन्धनिबन्धानुग्राह्यानुग्राहकभावः स्वभावसुभग-

प्रतिभाप्रकाश्यमानः कस्यचिद्विचक्षणस्य वक्रताचमत्कारिणः कवेर-लौकिकं (कथाप्राणप्रौढिप्ररूढ) वक्रतोल्लेखलावण्यं समुल्लासयति । यथा पुष्पदूषितके द्वितीयेऽङ्के—

प्रस्थानात् प्रतिनिवृत्य निबिडानुरागात् (अन्धकारावृतायां) विभावर्याममन्दमदनोन्मादमुद्रेण समुद्रदत्तेन निजभार्यानिकेतनं तुल्यदिवसं नन्दयन्तीसंगमाय मलिम्लुचेनेव प्रविशता प्रकम्पावेग-विकलालसकायनिपातननिहतनिद्रस्य द्वारदेशशायिनः कलहाय-मानस्य कुवलयस्योत्कोचकारणं स्वकरादङ्गुलीयकदानं यत् कृतं, तच्चतुर्थेऽङ्के मथुराप्रतिनिवृत्तेन तेनैव श्वशुरस्य समावेदितसमुद्र-दत्तवृत्तान्तेन कुलकलङ्कातङ्ककदर्थ्यमानस्य सार्थवाहसागरदत्तस्य स्वतनयस्पर्शं (समाहित) मान (सस्य) स्नुषाशीलशुद्धिमुन्मीलयत्तदु-पकाराय कल्पते । तथा च सागरदत्तस्य वचनम्

तदङ्गुलीयं सुतनामचिह्नं
चरित्रशुद्धिं विशदीकरोति ।
ममापि सामान्यसमुद्यतोऽनु-
तापस्तु पापस्य भवेत्स शुद्धिः ॥ १४॥

अत्र भृत्य, किमिति त्वया प्रथममस्माकं (नोक्तमिति पृष्टस्य) कुवलयस्योत्तरं—

तदोपणिकमन्ते राम पणि यात
त हिं एव्व पविसंति ।

दिग्धाच्छादितं च मए स अं एव्व पेल्खिअं छन्वाहनसंपदं पुतन वेदइस्सदि ॥ १५॥ तत एवावधार्यम् ।

यथोत्तररामचरिते—

पृथुगर्भभरखेदितदेहाया विदेहराजदुहितुर्विनोदाय दाशरथिना चिरंतनराजचरितचित्ररुचिं दर्शयता निर्व्याजविजयविजृम्भमाण-जृम्भकास्त्राण्युद्दिश्य

"सर्वथेदानीं त्वत्प्रसूतिमुपस्थास्यन्ति"

इति यदभिहितं तत्पञ्चमाङ्के प्रवीरचर्याचतुरेण चन्द्रकेतुना क्षणं समरकेलिमाकाङ्क्षता तदन्तरायकलितकलकलाडम्बराणां वरूथिनीनां सहजजयोत्कण्ठाभ्राजिष्णोर्जानकीनन्दनस्य जृम्भकास्त्रव्यापारेण कमप्युपकारमुत्पादयति । तथा च तत्र लवः—

"भवतु, कालहरणप्रतिषेधाय जृम्भकास्त्रेण तावत् सैन्यानि संस्तम्भयामि"

सुमन्त्रः—[1]तत्किमकस्मादुल्लोलाः सैन्ययोधाः प्रशाम्यन्ति ।

लवः—पश्याम्येनमधुना प्रगल्भम् ।

सुमन्त्रः—(ससंभ्रमम्) वत्स, कुमारेणानेन जृम्भकास्त्रमभिमन्त्रितम् ।

चन्द्रकेतुः—आर्य, कः सन्देहः—

व्यतिकर इव भीमो वैद्युतस्तामसश्च
प्रणिहितमपि चक्षुर्ग्रस्तमुक्तं हिनस्ति ।
अभिलिखितमिवैतत् सैन्यमस्पन्दमास्ते
नियतमजितवीर्यं जृम्भते जृम्भकास्त्रम् ॥ १६ ॥

आश्चर्यम् (आश्चर्यम्)—

पातालोदरकुञ्जपुञ्जिततमःश्यामैर्नभो जृम्भकै-
रुत्तप्तस्फुरदारकूटकपिलज्योतिर्ज्वलद्दीप्तिभिः ।
कल्पक्षेपकठोरभैरवमरुद्ध्वस्तैरवस्तीर्यते
नीलाम्भोदतडित्कडारकुहरैर्विन्ध्याद्रिकूटैरिव ॥ १७ ॥

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[1]तत्किमकस्मात् अस्मत्सैन्यघोषः प्रशाम्यति । —Printed text, N. S. P. edn. of *Uttararāmacarita*, Act. V.

इत्यादि । एक एवायमेकदेशानामिति बहुवचनम् । अत्र द्वयोरपि बहूनामुपकार्योपकारकत्वं स्वयमुत्प्रेक्षणीयम् ।

एकप्रकरणप्राप्तप्रकारान्तरशोभितः ।
प्रबन्धो भासते नूतनपरिस्पन्द इवोदितः ॥ १८ ॥

(इत्यन्तरश्लोकः) ।

अस्या एव प्रकारान्तरं प्रकाशयति—

प्रतिप्रकरणं प्रौढप्रतिभाभोगयोजितः ।
एक एवाभिधेयात्मा बध्यमानः पुनः पुनः ॥ ७ ॥

अन्यूननूतनोल्लेखरसालंकरणोज्ज्वलः ।
बध्नाति वक्रतोद्भेदभङ्गीमुत्पादिताद्भुताम् ॥ ८ ॥

"बध्नाति"—नियन्त्रयति निबन्धयतीति यावत् । कां—"वक्रतोद्भेदभङ्गीम्"—गम्भीरवक्रभावाविर्भावितां शोभाम् । किंविशिष्टां—"उद्भाविताद्भुताम्"=कन्दलितकुतूहलाम् । कः "एक एवाभिधेयात्मा"—तदेव वस्तुस्वरूपम् । किं क्रियमाणः—"बध्यमानः"—प्रस्तुतौचित्यचारुरचनामात्रस्पन्दमानः । कथं "पुनः पुनः"—वारं वारं । क्व—"प्रतिप्रकरणम्"=प्रकरणे प्रकरणे, स्थाने स्थाने इति यावत् । नन्वेवं पुनरुक्ततापात्रतां समासादयतीत्याह—"अन्यूननूतनोल्लेखरसालंकरणोज्ज्वलः"—अविकलाभिनवोल्लासशृङ्गाररूपकादिपरिस्पन्दभ्राजिष्णुः । कीदृशः—"प्रौढप्रतिभाभोगयोजितः" प्रगल्भतरप्रज्ञाप्रकारप्रकाशितः ।

अयमस्य परमार्थः—तदेवं सकलचन्द्रोदया (दि) प्रकरणप्रकारेषु वस्तु प्रस्तुतकथासंविधानकानुरोधात् मुहुर्मुहुरुपनिबध्यमानं यदि परिपूर्णपूर्वविरूपरसालंकाररामणीयकनिर्भरं भवति तदा कामपि रामणीयकमर्यादां वक्रतामवतारयति ।

यथा हर्षचरिते—अभिनवभङ्गीपरिग्रहग्रथितसौभाग्योपसंपत् (धरा) धर-विभावरीविराम(ादि)रामणीयककर्त्री नैकस्थानेषु चमत्कुरुते। तत एव च तदास्वादनीयम्। बहुत्वादत्र वर्णयितुमशक्यम्।

यथा वा तापसवत्सराजे रसविलाससर्वस्वनिवासायमानत्वादुदाहरणम् करुणः प्रत्यङ्गमभिनवाभिरुक्तो भङ्गीभिरुद्भासते; यथा द्वितीयेऽङ्के:—

राजा—(सकरुणं पुरोऽवलोक्य) हा देवि पादपैरप्यपगतासि

कुरवकतरुर्गाढाश्लेषं, मुखासवलालनां
बकुलविटपी, रक्ताशोकस्तथा चरणाहतिम्।
तव सुकृतिनः संभाव्यैते प्रसादमहोत्सवान्
अनुगतदशाः सर्वे, सर्वश्शठो न यथा वयम् ॥ १९॥

यथा अन्यत्र हि—

प्रदीप्तान्तःपुरेण कृशानुना कवलितान् विलासशाखिनः पश्यन्नभिनवशोकावेशविवशान्तःकरण; "साक्षाद्देवीमनुसरन्तस्ते" इति समुत्पन्नमतिनिर्विकल्पमवयवैकैकप्रसादपात्रेभ्योऽपि अविद्वद्भ्योऽपि समनुष्ठितसमुचितसाहसेभ्यः समुचिततादृशप्रसादसाधनमभ्यस्ततदास्वादानुभवसर्वस्वमप्यात्मानं तत्समय एव प्रियानुगमनमनाचरन्तमधमं मन्यमानो निरुपमव्रीडानिवेशनिर्भरं निर्भर्त्सयति वत्सराजः।

'धारावेश्म' इत्यादि, 'कर्ण' इत्यादि च श्लोकद्वयं§ प्रागुदाहृतमत्र योज्यम्। तृतीयेऽङ्के

राजा—(सास्रं निश्वस्य)

§ See ante III. 27. and III. 29.

सर्वत्र ज्वलितेषु वेश्मसु भयादालीजने विद्रुते
त्रासोत्कम्पविहस्तया प्रतिपदं देव्या पतन्त्या तदा ।
हा नाथेति मुहुः प्रलापपरया दग्धं वराक्या तथा
शान्तेनापि वयं तु तेन दहनेनाद्यापि दह्यामहे ॥ २० ॥

अत्र शान्तेनापि निर्वाणेनापि तेनाम्लानमालतीमुकुलकोमलदेहविदाहानुमीयमाननैर्घृण्येन दहनेनाप्येकव्यापारा(नपगत)करणा वयमद्यापि दह्यामहे इति नूतनोल्लेखविरोधालंकारेण करुणा पूर्वं निविष्टापि वक्रतां नीयते । अपि च तथा विधातुं कोमलत्वादेव देव्या तदैव दग्धं, वयं पुनर्वज्रसारातिकठोरिमाणोऽद्यापि दह्यामहे न भस्मीभवाम इति विशेषणं प्रस्तुतमेवोल्लासयति । चतुर्थेऽङ्के

राजा—(सकरुणमात्मगतम्) हा देवि

चक्षुर्यस्य तवाननादपगतं नाभूत्क्वचिन्निर्वृतं
येनैषा सततं त्वदेकशयनं वक्षःस्थली कल्पिता ।
येनोक्तासि विना त्वया बत जगच्छून्यं क्षणाज्जायते
सोऽयं दम्भधृतव्रतः प्रियतमे कर्तुं किमप्युद्यतः ॥ २१ ॥

इति सखेदमास्ते ।

अत्र हि क्वचिदिति केलिक्लमापनोदननिमित्तं निकेतपृष्ठसंचारणीयासु लीलासु अप्रयत्नसुलभदर्शने तनु[1]मात्रोन्मीलितसंपातबिम्बलावण्यलेशशङ्कमानत्वदाननान्तेवासित्वे चन्द्रमसि दर्शितनिजवाक्योपारूढपदार्थत्वात् पर्यालोचनया (करुणमेव) प्रत्याययति । येनेति पर्यङ्कार्धश[2]यनमपि प्रवासपदमिव परिहरतीति तदेव व्यनक्ति । क्षणादिति एतावन्तमपि कालं त्वया विरहितस्य जीवतः कियदौग्र्यं मम । (एवं) पुनः सकलोऽप्यलीक एवायं प्रेम

[1] मनोमात्र° Ms. [2] °शायिना° Ms.

बन्धोऽव[1]धार्यतामिति तथैव प्रतिपादयति । सोऽयमित्यादि प्रागेव व्याख्यातम् ।*

एवमेतत्, अन्तरवाक्यकदम्बकाभिव्यक्तयाभिनवभङ्ग्या पूर्वस्मात्स्वादादास्वादान्तरसम्पदं कामपि करुणस्य कुरुते ।

पञ्चमेऽङ्के—

राजा—(सविशेषोत्कण्ठं निश्वस्य)

भ्रूभङ्गं रुचिरे ललाटफलके तारं समारोपयेत्
बाष्पाम्बुप्लुतपीतपत्ररचनां कुर्यात्कपोलस्थलीम् ।
व्यावृत्तैर्विनिबद्धचाटुमहिमामालोक्य लज्जानता
तिष्ठेत् किं कृतकोपचारकरुणैराश्वासयैनां प्रियाम् ॥२२॥

अत्राधिगमप्रत्याशाऽसंभावितपद्मावतीपाणिपीडस्यानङ्कुरितमनोरथलेशस्यापि तत्कालकन्दलितौत्सुक्यपरवशीकृतान्तःकरणवृत्तेरुन्माद्यत इव प्राप्तामेव प्रद्योतराजपुत्रीं (मन्वानस्य) राज्ञः प्रसादसमयसमुचितप्रकार(चिन्तनं काष्ठां)करुणस्यावतारयति। तत्रैवाङ्के

किं प्राणा न मया तवानुगमनं कर्तुं समुत्साहिता
बद्धा किं न जटा न वा प्ररुदितं भ्रान्तं वने निर्जने ।
त्वत्संप्राप्तिविलोभनेन पुनरप्यूनेन पापेन किं
किं कृत्वा कुपिता यदद्य न वचस्त्वं मे ददासि प्रिये ॥ २३ ॥

"इति रोदिति"इत्यन्तेन मनागुन्मादमुद्राप्युन्मीलिता तमेव प्रोद्दीपयति । षष्ठेऽङ्के

राजा—हा देवि !

त्वत्संप्राप्तिविलोभनेन सचिवैः प्राणा मया धारिताः
तन्मत्वाऽत्यजतः शरीरकमिदं मे नास्ति निःस्नेहता ।

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[1] °वार्यता° Ms. * See supra, I. 50 and I. 69.

आसन्नोऽवसरस्तदानुगमने जाता धृतिः किं त्वयं
खेदो यच्छतधा गतं न हृदयं तद्वत्क्षणे दारुणे ॥ २४ ॥

अत्र नैराश्येन राशीभूतभूरितरशोकावेगवेदनादह्यमानमानसप्रतीकारकारणं कालिन्दीनामनिम्नगासंगमनम् । तस्य प्रियानुगममपि वस्तु वाच्यविस्तरं प्रकरणाभरणायते ।

"प्रोच्यते कियत्"इत्युक्त्या विविधैर्वा विलासैः, कुतः कथोपकारकादिति कथायाः समाशङ्कितविच्छेदायाः प्ररोहयतीति (?) *

किमुक्तं भवति—स्वल्पोऽपि वाच्यविशेषः सविशेषविस्फारितः समुद्घाटितरसकवाटद्वारसरसोक्तिविसरविकासिन्या प्रकरणविच्छित्त्या वितन्यमानः कमपि वक्रिमाणमासादयति । यथा रघुवंशे मृगयाप्रकरणे—

अत्र हि तरङ्गिणीतीरलेखास्वाखेटवाटोद्यतेन प्रमाद्यता दशरथेन राज्ञा स्थविरान्धतपस्विबालवधो व्यधीयतेति एकवाक्यशक्यप्रतिपादनोऽप्ययमर्थः पुनः परमार्थसरससरस्वतीसर्वस्वायमानप्रतिभाविधानकुशलेन कविना तादृश्या प्रकरणविच्छित्त्या विस्फारितश्चेतनचमत्कारकारणतामधितिष्ठति ।

तथाहि—यद्यत्रानेकनक्तन्दिनानुबन्धिविविधमृगयाव्यापारपरवशीकृतान्तःकरणकवलितसकलतदितर(व्यापार) व्यावृत्त्यवसरप्रसरदभ्यासरससोदरात्मकमृगयानुरागगरिमातः प्राण्येतादृग्रूपो न प्रतिहन्येत, तदा सदाचारसंपादनचणे त्रिभुवनाभयदीक्षाधिकारिणि किरणमालिनः कुले तिलकायमानस्याखिलविद्यापारावार-

* Seems to be a reference to an *antaraśloka* or *Kārikā* perhaps lost at this point. It may be reconstructed as follows:—

कथोपकारकं वस्तु सविशेषरसास्पदम् ।
प्रोच्यते कियदुद्भिन्नं प्रकरणाभरणोपमम् ॥

पारदृश्वनः कीर्तिधनस्य धन्य(दशरथ)नाम्नो धरित्रीपतेः पवित्रितत्रिदिवाधिपार्धासनस्य तथाविधाकरणीयकरणं महर्षिणाप्युदाह्रियमाणमनुपपन्नप्रायमेव प्रतिभासेतापाततः । इदं च तत्रैव सकलमुन्मीलितं मनागुदाह्रियते ।

व्याघ्रानभीरभिमुखोत्पतितान् गुहाभ्यः
फुल्लासनाग्रविटपानिव वायुरुग्णान् ।
शिक्षाविशेषलघुहस्ततया स धन्वी
तूणीचकार शरपूरितवक्त्ररन्ध्रान् ॥ २५ ॥[1]

अपि तुरगसमीपादुत्पतन्तं मयूरं
न स रुचिरकलापं बाणलक्षीचकार ।
सपदि गतमनस्कश्छिन्नमाल्यानुकीर्णे
रतिविगलितबन्धे केशहस्ते प्रियायाः ॥ २६ ॥[2]

लक्ष्यीकृतस्य हरिणस्य हरिप्रभावः
प्रेक्ष्य स्थितां सहचरीं व्यवधाय देहात् ।
आकर्णकृष्टमपि कामितया स धन्वी
बाणं कृपामृदुमनाः प्रतिसंजहार ॥ २७ ॥[3]

इत्यादि । एतैर्हि विचित्रवाच्यवाचकौचित्यचारुभिर्वाक्यविशेषैर्विविधव्यापारपारवश्यमतितरां प्रतीयते । यथा—

स ललितकुसुमप्रवालशय्यां
ज्वलितमहौषधिदीपिकासनाथाम् ।
वनरति*रतिवाह्यांबभूव
क्वचिदसमेतपरिच्छदस्त्रियामाम् ॥ २८ ॥[4]

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[1] *Raghuvaṁśa*, IX. 63. [2] op. cit. IX. 67. [3] op. cit. IX. 57.

* Mallināṭha's reading is नरपति which does not carry any special significance. [4] op. cit. IX. 70.

अत्र वनरतिरिति विशेषणवक्रता वने स्थित्या विलासगृहकेलीपर्यङ्के प्रेयसीं समेत्य मधुगोष्ठीप्रभृत्युपभोगप्रतीतिप्रत्याख्यातप्रतीतिं प्रतिपादयन्त्या प्रस्तुतरसावेश एव वितन्यते । त्रियामेति वचनवक्रतोल्लेखेन चिरतरसमयमन्ध(कारः) समुन्मील्यते । रूढिवक्रतामहिम्ना च निर्भरान्धकारनिवारितरुचिरव्यापारप्रकारान्तरसान्तरायकारित्वात् तत्प्रतिकूलता प्रतिपाद्यते । अत एवातिवाहयांबभूवेति क्रियावक्रत्ववैचित्र्येण दारुणदेहवेदनां शयनगतः अपगमयामास, परमपरिश्रमविधाने निद्रा रसदायिनीत्यभिननन्द । यथा च

इति विस्मृतान्यकरणीयमात्मनः
सचिवावलम्बितधुरं धरापतिम् ।
परिवृद्धरागमनुबन्धसेवया
मृगया जहार चतुरेव कामिनी ॥ २९ ॥[1]

अत्र जहारेति क्रियावक्रत्वविच्छित्त्या, मृगयाया करणीयेतरभावनासुविकलान्तःकरणत्वमङ्कुरितं महीभर्तुः । तथा

अथ जातु रुरोर्गृहीतवर्त्मा
विपिने पार्श्वचरैरलक्ष्यमाणः ।
श्रमफेनमुचा तपस्विगाढां
तमसां प्राप नदीं तुरङ्गमेण ॥ ३० ॥[2]

अत्र तपस्विगाढामिति विशेषणवक्रतया विविधधर्माचारपरायणतापससंकुलां तमसां पश्यन्नपि शब्दश्रवणमात्रात् शरं व्याकृष्य शरमोक्षमविकलान्तःकरणः कथमकुर्वतेति प्रकाश्यते ।

"अपथे पदमर्पयन्ति हि श्रुतवन्तोऽपि रजोनिमीलिताः"[3] इत्यनेन

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[1] op. cit. IX. 69. [2] op. cit. IX. 72. [3] op. cit. IX. 74.

न्यायेन परधाराधिरूढदुर्धरव्यसनरागान्धकारकवलितविवेकदृष्टयस्तथाविधा अशुद्धाध्वनि सञ्चरन्त इत्युपपत्तिरप्युपपादिता । उत्तरकथोपकारोऽप्येकदेशस्यास्त्येव । तथा हि—

दिष्टान्तमाप्स्यति भवानपि पुत्रशोका-
दन्ते वयस्यहमिवेति तमुक्तवन्तम् ॥ ३१ ॥[1]

इति विशीर्णतापसवितीर्णशापस्य तापसं प्रति प्रतिवचनं कौसल्यापतेः—तथा हि

शापोऽप्यदृष्टतनयाननपद्मशोभे
सानुग्रहो भगवता मयि पातितोऽयम् ।
कृष्यां दहन्नपि खलु क्षितिमिन्धनेद्धः
बीजप्ररोहजननीं दहनः करोति ॥ ३२ ॥[2]

अत्र शाप इति एवंविधापचारप्राग्भारप्रभवो भवतु नाम । सानुग्रह इति अनुग्रहः पुनरयमनुपपन्न एवास्यामवस्थायाम् । भगवतेत्यनर्थदर्शनेन सहजदयालुना । यदि वा भगवता शापोऽपि इति शापानुग्रहयोर्दहनवारिणोरिवैककालमेकविषयवर्तित्वमसतोरपि भगवत्(स्वरूप)संपत्सामर्थ्यादेव संभाव्यते, अदृष्टतनयाननपद्मशोभे मयि एतस्मादेवानुग्रहादवश्यंभाविनः सुचिरकालाभिकाङ्क्षितस्य सुतावलम्बनतनोर्जीवितफलस्य विलोकनोत्कण्ठापारवश्यात् (सार्थक्यम्) इत्यलमतिप्रसङ्गेन ।

अस्या एव प्रभेदान्तरमुन्मीलयति—

कथावैचित्र्यपात्रं तद्वक्रिमाणं प्रपद्यते ।
यदङ्गं सर्गबन्धादेः सौन्दर्याय निबध्यते ॥ ९ ॥

"तद्वक्रिमाणं (प्रपद्यते)" किंविशिष्टं—"कथावैचित्र्यपात्रं" = प्रस्तुतसंविधानकभङ्गीभाजनं। किं तत्? "यदङ्गं सर्गबन्धादेः सौन्द-

[1] op. cit. IX. 74. [2] op. cit. IX. 79.

र्याय निबध्यते" = "यत्"—जलक्रीडादिप्रकरणं ("सर्गबन्धादेः") महाकाव्यप्रभृतेः ("सौन्दर्याय") --उपशोभानिष्पत्त्यै ("निबध्यते") निवेश्यते ।

अयमस्य परमार्थः—प्रबन्धेषु जलकेलिकुसुमापचयप्रभृति प्रकरणं प्रक्रान्तसंविधानकानुबन्धि निबध्यमानं निधानमिव कमनीयसंपदः संपद्यते ।

यथा रघुवंशे—

अथोर्मिलोलोन्मदराजहंसे
रोधोलतापुष्पवहे सरय्वाः ।
विहर्तुमिच्छा वनितासखस्य
तस्याम्भसि ग्रीष्मसुखे बभूव ।। ३३ ।।[1]

इत्यादि । जलक्रीडास्पर्शानन्तरलक्षितत्वात् अखिलमदविकल-(ललना)विलासमूलाध्यास्यमानोत्सवाकुलस्य (कुमुदकन्या)कन्दुकक्रीडालक्षणमुत्सवान्तरमुत्तरकथोपकार्युपपद्यते, तद्विदामाह्लादमावहति च ।

तथा हि राज्ञः करा(स्फालनाभ्युक्षणा)दिवारिविहाररसपरवशान्तःकरणस्य (करारविन्दा)दलंकरणमलक्षितपतनमुत्पन्नकुतूहला कुमुद्वती नाम नागकन्या जगृहे । ततस्तस्मिन्नादरोद्रेकादन्विष्टेऽप्यनासादिते पाथोन्तर्वर्तिनं नागनायकमानीय निवेदितं कुमुदमुद्दिश्य दशाननान्तकनन्दनः समधत्त धनुषि धन्वी गारुत्मतमस्त्रम् । अथ परित्राणपर्याकुलः कुमुदः कुमुद्वतीं स्वसारमाभरणेन समं करकमलालंकारिणा विदेहनन्दिनीनन्दनस्या(र्पयामास) ।

अत्र सूक्तानि कानिचिदुदाह्रियन्ते ।

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[1] op. cit. IX. 80.

अवैमि कार्यान्तरमानुषस्य
विष्णोः सुताख्यामपरां तनुं त्वाम् ।
सोऽहं कथं नाथ तवाचरेय-
माराधनीयस्य धृतेर्विघातम् ।। ३४ ।।[1]

कराभिघातोत्थितकन्दुकेय-
मालोक्य बालातिकुतूहलेन ।
ह्रदात्पतज्ज्योतिरिवान्तरिक्षा-
ददत्त जैत्राभरणं त्वदीयम् ।। ३५ ।।[2]

तदेतदाजानुविलम्बिना ते
ज्याघातरेखाकिणलाञ्छनेन ।
भुजेन रक्षापरिघेण भूमे-
रुपैतु योगं पुनरंसलेन ।। ३६ ।।[3]

इमां स्वसारं च यवीयसीं मे
कुमुद्वतीं नार्हसि नानुमन्तुम् ।
आत्मापराधं नुदतीं चिराय
शुश्रूषया पार्थिव पादयोस्ते ।। ३७ ।।[4]

एतेषु भुजङ्गराजवाक्येषु आद्ये 'विष्णो'रिति रूढिवक्रतया वक्तृ-प्रभावात् पर्यङ्कीभूय भुवनाधारेण अनन्तेन निषेव्यमाणस्य सकला-ज्ञापालनसंपादने सज्जो भुजङ्गान्तरो भविष्यतीति प्रतिपाद्यते। 'स' इति संवृतिवक्रत्वेन यः सततमेव तव वास्तव्यविषयः स एवे-त्यभिव्यज्यते। कथम् इति पदवक्रतया (त्वयि) भक्तिरिति विधेय-तानियन्त्रितस्य मम न केनापि प्रकारेण दुश्चरितापन्नं शीलमा-शङ्क्यमिति ।

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[1] op. cit. XVI. 82. [2] op. cit. XVI. 83.
[3] op. cit. XVI 84. [4] op. cit. XVI. 85.

द्वितीयेऽपि "औत्पातिकज्योतिरिवान्तरिक्षात्" इत्युपमया न कथं किसलयितदिगन्तरालतरलितमरीचिमण्डलतया यावदस्माकं अकारणकमहाभयसंशयसंपादनमपीत्यवगम्यते ।

तृतीयेऽपि तदेतदिति संवृतिवक्रतया यस्य त्वत्पितुरुरस्थलमिव कौस्तुभस्य भद्रजयविभूष्यताविषयः इति "रक्षापरिघेण भूमेः" इति रूपकेण निवारितनिखिलवसुन्धरादुःखस्य त्वद्बाहोरलंकरणम्, 'शुश्रूषया पादयो'रिति चरणशुश्रूषापवित्रेण पाणिना संपादित-परिणयोत्सवां 'यवियसी'मिति द्रुततरतारुण्यावतारितत्वदनुराग-प्राग्भाराम् । अत एव नार्हसि नानुमन्तुमपि । तहर्ह्यस्यैव गत्यन्तराभावादिति प्रतीयते ।

"अतिथिं नाम काकुत्स्थात् पुत्रमाप कुमुद्वती" ॥ ३८ ॥[1]

इत्यनन्तरप्रकरणे कथोपकारोऽपि प्रकटमेव वारिविहारस्य दर्शितः । नस्मादेव च तदवसरनिदानतया निदाघवर्णनमपि अत्र—

अथास्य रत्नग्रथितोत्तरीय-
मेकान्तपाण्डुस्तनलम्बिहारम् ।
निश्वासहार्यांशुकमाजगाम
घर्मः प्रियावेषमिवोपदेष्टुम् ॥ ३९ ॥[2]

इत्यादिना निबध्यमानं न कथावैचित्र्यमात्रमतिक्रामति । (अस्मिन् समस्त)प्रबन्धे प्रकरणं प्रक्रान्तसंविधानमपि (नानाप्रियकार्यतन्तु-मिलितरूपकारणं प्रसक्तम् । अस्या निदर्शनान्यपि स्वयमन्यान्यु-दाहरणणीयानि ।

जलक्रीडादिकाख्यानमपि संदर्भसुन्दरम् ।
प्रबन्धस्य कथाप्राणपरिस्पन्दपरं सुखम् ॥ ४० ॥

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[1] op. cit. XVII. 1. [2] op. cit. XVI. 43.

इत्यन्तरश्लोकः]

पुनरप्यस्याः प्रभेदान्तरमुद्भावयति—

यत्राङ्गिरसनिष्यन्दनिकषः कोऽपि लक्ष्यते ।
पूर्वोत्तरैरसंपाद्यः साङ्कादेः कापि वक्रता ।। १० ।।

"साङ्कादेः कापि वक्रता" "अङ्कादेः"=अङ्कसर्गादेः प्रकरणस्य "सा कापि"=अलौकिकी "वक्रता"—वक्रभावो भवतीति संबन्धः। "यत्राङ्गिरसनिष्यन्दनिकषः कोऽपि लक्ष्यते" "यत्र"—यस्यां अङ्गी यः "रसः" प्राणरूपः, तस्य निष्यन्दः प्रवाहः तस्य, काञ्चनस्येव निकषः परीक्षोपलवद्विषयविशेषः "कोऽपि" अभूत—निर्माणनिरुपमो लक्ष्यते (निकष) योजने (काञ्चनस्य रेखो) दयै रिव विशेषः। किं विशिष्टः "पूर्वोत्तरैरसंपाद्यः"—प्राक्परवृत्तिभिरङ्काद्यैः संपादयितुमशक्यः।

इदमत्र तात्पर्यम्। प्रधानरससर्वस्वक्रीडानिकेतनं तत्किमपि प्रकरणं (यत्र) प्रकटतरं च वक्रताविच्छित्तिर्विद्योतते। यदीयलावण्यातिशयं मनाङ्मात्रमपि पूर्वाण्यपराणि वा प्रकरणान्तराणि नानुकर्तुं शक्नुवन्ति।

यथा विक्रमोर्वश्यामुन्मत्ताङ्कः—

तत्र हि प्रस्तुतरसासाधारण (विभावानुभाव) माधुर्यसंपत्त्या विप्रलम्भशृङ्गारस्याङ्गिनः स कोऽपि (सहृदयहृदया) देः रसनिष्यन्दपरिस्पन्दः परिस्तीर्यते, यः न केवलं प्रकरणान्तरे प्रबन्धान्तरेऽप्यशक्यकामनीयककणिकानुकारः। तथा च तदुपक्रम एव—

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[1] op. cit. XVII. 1. [2] op. cit. XVI. 43.

राजा (ससंभ्रमम्)—आ दुरात्मन्, तिष्ठ तिष्ठ! क्व नु खलु प्रियतमामादाय गच्छसि? (विलोक्य) कथं शैलशिखरात् गगनमुत्प्लुत्य बाणैर्मामभिवर्षति? (विभाव्य सबाष्पम्) कथं विप्रलब्धोऽस्मि—

नवजलधरः संनद्धोऽयं न दृप्तनिशाचरः
सुरधनुरिदं दूराकृष्टं न नाम शरासनम्।
अयमपि पटुर्धारासारो न बाणपरम्परा
कनकनिकषस्निग्धा विद्युत् प्रिया न ममोर्वशी ॥४१॥

अनेनोन्मीलितोन्माददशावैशसस्य राज्ञः, कवचितः शिञ्जितकोदण्डदण्डो दर्पादापतन् नक्तंचरोऽपि शक्यप्रतीकारो न त्वसौ नवाम्भोद इति, नाराचनिचयोऽपि न तथा मर्माणि कृन्तति यथायमासारधारानिकर इति। किं च नभसि वा भूयः सौदामिन्याः अन्वीक्षणदृष्टनष्टायाः क्षणान्तरे दर्शनमासाद्यते, तथाविधस्थैर्यासंभावितभूमेरपि प्रियायाः तत्किमिदमिति चाभिप्रायो वाक्येन प्रतिपाद्यते। "तिष्ठेत्कोपवशादि"[2]त्यादि, 'पद्भ्या'-मिति,[3] 'तरङ्गे'-त्यादिकं[4] (च) प्रागुदाहृतमस्माभिरनुसन्धेयम्।

यथा वा किरातार्जुनीये बाहुयुद्धप्रकरणम्—तत्रापि कवचादिकायरक्षणाद्युपकरणमन्तरेणापि सहजबाहुबलावलेपप्रकाशनप्रस्तावप्राप्तिप्रमोदमानमानसस्य निरुपमनियुद्धनिर्माणनिर्मर्यादनिवेद्यमानसाहससाहाय्यस्य पाण्डुसूनोः स कोऽपि वीररसस्योत्कर्षः प्रकाशते। (तिष्ठतु तावत् सर्वमितरं सचेतसामित्यभिप्रायः)। परमेश्वरस्यापि केवलमानुषस्य बाहुबलादेवं दूरमुत्क्षिप्य वियत्यान्दोल्य-

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[1] *Vikramorvaśīya*, IV. 1.
[2] op. cit. IV. 2; See above under III. 7., p. 138.
[3] op. cit. IV. 6; See above under III. 7., p. 139.
[4] op. cit. IV. 28; See above under III. 11., p. 148.

मानस्य कविकल्पितचमत्कारान्तरकारणम् (स्पष्टम्) । एवमन्यदप्युदाहार्यम् ।

पुनरिमामेवान्यथा प्रथयति —

प्रधानवस्तुनिष्पत्त्यै वस्त्वन्तरविचित्रता ।
यत्रोल्लसति सोल्लेखा साऽपराप्यस्य वक्रता ।। ११ ।।

"अपराप्यस्य" प्रकरणस्य "वक्रता" वक्रभावो भवतीति संबन्धः। "यत्रोल्लसति" = उन्मीलति । (कीदृशी) "सोल्लेखा"—अभिनवोद्भेदभङ्गी । (सुभगा चासौ सुन्दरप्रतिरूपा) "वस्त्वन्तरविचित्रता" = वस्त्वन्तरमितरद्वस्तु, तस्य विचित्रता वैचित्र्यं नूतनचमत्कार इति यावत् । किमर्थं "प्रधानवस्तुनिष्पत्त्यै" । प्रधानमधिकृतं प्रकरणं कमपि वक्रिमाणमाक्रामति ।

यथा मुद्राराक्षसे षष्ठेऽङ्के "ततः प्रविशति रज्जुहस्तः पुरुषः" इत्यादि प्रकरणम् । तत्र हि स पुमान् निरुपमाननयकेलिकुशलकौटिल्यप्रयोज्यमानो निपुणमतिर्जीर्णोद्याने मुद्रोद्गलनसमुच्चलितविपक्षतारूक्षं राक्षसमाकृष्टकृपाणपाणिमापतन्तमपश्यन्निव स्वयमुदग्रग्रीवावलम्बिना रज्जुवलयेन व्यापादयितुम् (आत्मानं) आरेभे । राक्षसेनापि कौतुककरुणाक्रान्तमनसा भद्रमुख किमिदमिति पृष्टम् । आः किं मम महादुःखप्रशमकारणे मरणेऽन्तरायमाचरसीत्याचचक्षे । तन्निर्बन्धाच्च वध्यभूमिमानीतस्य महासत्त्व-(मुकुट)मणेर्मणिकारश्रेष्ठिनश्चन्दनदासस्य प्रियसुहृदो दुःखावेगमसहिष्णुर्विष्णुदासोऽपि मत्प्रियमित्रं पुरोऽस्य पावकं प्रविष्टुमुद्यतः । ततोऽहमपि तद्वदेव शोकावेगमसहमानः प्रथममेवात्मानं व्यापादयामीत्यावेदयामास । किं बहुना, विचित्रसंभावनागहने नीतिवर्त्मनि विचक्षणंमन्यस्य राक्षसस्यापि तथा संभ्रमः सन्ताप-

मुज्जनयांबभूवे, यथा वा सः स्वदेहदानेन चन्दनदासदेहमोचनायोपचक्रमे ।

अत्रापि किंचिदुदाह्रियते यथा—

छग्गुणसंजोअदिढा उवाअपरिवाडिघडिअपासमुही ।
चाणक्कणीतिरज्जू रिपुसंजमअज्जआ जअदि* ॥ ४२ ॥

षड्गुणसंयोगदृढा उपायपरिपाटिघटितपाशमुखी ।
चाणक्यनीतिरज्जू रिपुसंयमनोद्यता जयति ॥ इति छाया ।

विशेषणवक्रताविशिष्टेन रूपकेण पुरुषस्यायमभिप्रायः प्रकाश्यते । यथा—

त एव गुणास्त एवाभ्युपायास्तदेव च नीतितन्त्रम्, तथापि कस्यचिदेवाविकलकौशलप्रसारिता रिपुकुलसंयमनाय संघटना अविदितविविधबन्धयुक्ता नीतिप्रयुक्ता तद्विदामपि विमोहमावहति, अत एव जयतीति । तथा च—

"राक्षसः—भद्रमुख अस्याग्निप्रवेशे सुहृदस्ते को हेतुः? किमौषधपथातिगैरुपहतो महाव्याधिभिः?

पुरुषः—अज्ज णहि णहि (आर्य न हि न हि)

राक्षसः—किमग्निविषकल्पया नरपतेर्निरस्तः क्रुधा?

पुरुषः—सन्तं पावं सन्तं पावं, चंदउत्तस्स जणवदे ण णिसंसा पडिवत्ती । (शान्तं पापं, शान्तं पापम् । चन्द्रगुप्तस्य जनपदेष्वनृशंसा प्रतिपत्तिः)

राक्षसः—अलभ्यमनुरक्तवान् कथय किं नु नारीजनम्?

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* *Mudrārākṣasa*, VI. 4.

पुरुषः— (कर्णौ पिधाय) सन्तं पावं, अभूमि क्खु एसो अविणअस्स। (शान्तं पापम्। अभूमिः खल्वेष अविनयस्य)

राक्षसः—किमस्य भवतो यथा सुहृद एव नाशो विषम्[1] ॥४३॥

पुरुषः—अज्ज अह इं? (आर्य अथ किम्)"

अत्र महाव्याधिभिरिति बहुवचनवक्रत्वं, अग्निविषकल्पयेति च (विशेषणवक्रत्वं) तथाविधराजापथ्यविधायी वध्यस्थानस्थापितोऽपि चन्दनदासः तत्कलत्रमद्यापि याचितो न समर्पयतीति व्यापाद्यत इत्यस्य वक्ष्यमाणस्य प्रधानाभिधेयस्य निमित्तमादत्ते। अस्येति सहजसौहार्दनिबर्हणनिहन्यमानस्य। "भवतो यथा" विततव्यतिकरोत्सेककारिणः स्वात्महत्येच्छा। अनेनैव विविधविकल्पनेन योऽयमर्थः समुद्दीप्यमानो नवताभाजनं विभूष्यमाणः सन् प्रकाशते। एवमन्यदपि तत एव विभाव्य व्याख्येयम्।

प्रधानफलसिद्धिश्चात्र "...व्यापत्ति ज्ञातमस्य स्वतनुमहमिमां निष्क्रयं कल्पयमि"[2] इत्युन्मीलिता ततस्तदनन्तरप्रकरणे "तस्येयं मम मृत्युलोकपदवी वध्यस्रगाबध्यताम्"[3] इत्यादिना निष्पादिता।

तामेव भङ्ग्यन्तरेण व्याचष्टे।

सामाजिकजनाह्लादनिर्माणनिपुणैर्नटैः।
तद्भूमिकां समास्थाय निर्वर्तितनटान्तरम् ॥ १२ ॥
क्वचित्प्रकरणस्यान्तः स्मृतं प्रकरणान्तरम्।
सर्वप्रबन्धसर्वस्वकल्पां पुष्णाति वक्रताम् ॥ १३ ॥

"सर्वप्रबन्धसर्वस्वकल्पां पुष्णाति वक्रताम्"=सकलरूपकप्राणरूपं समुल्लासयति वक्रिमाणम्। "क्वचित्प्रकरणस्यान्तः स्मृतं प्रकरणान्तरम्" कस्मिंश्चित् कविकौशलोन्मेषशालिनि नाटके, न सर्वत्र।

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[1] Mudrārākṣasa VI. 16. [2] op. cit. VI. 21d.
[3] op. cit. VII. 4d.

एकस्य मध्यवर्त्यङ्कान्तरगर्भीकृतं गर्भो वा नामेति यावत् । किंविशिष्टं "निर्वर्तितनटान्तरं"=विभावितान्यनर्तकं । नटैः कीदृग्भिः "सामाजिकजनाह्लादनिर्माणनिपुणैः" — सहृदयपरिषत्परितोषपोषणनिष्णातैः । (किं कृत्वा) "तद्भूमिकां समास्थाय" सामाजिकीभूय ।

इदमत्र तात्पर्यम्—कुत्रचिदेव निरङ्कुशकौशलाः कुशीलवाः स्वीयभूमिकापरिग्रहेण रङ्गमलंकुर्वाणा नर्तकान्तरप्रयुज्यमाने प्रकृतार्थजीवित इव गर्भवर्तिन्यङ्कान्तरे तरङ्गितवक्रतामहिम्नि सामाजिकीभवन्तो विविधाभिर्भावनाभङ्गीभिः साक्षात्सामाजिकानां किमपि चित्तचमत्कारवैचित्र्यमासूत्रयन्ति ।

यथा बालरामायणे चतुर्थेऽङ्के लङ्केश्वरानुकारी प्रहस्तानुकारिणा नटो नटेनानुवर्तमानः—

कर्पूर इव दग्धोऽपि शक्तिमान् यो जने जने ।
नमः शृङ्गारबीजाय तस्मै कुसुमधन्वने ॥ ४४ ॥[1] इत्यादिना

नटान्तराभिनीयमान (विविधभावना) भङ्गीतरङ्गितवक्रतागरिमणि गर्भाङ्के सामाजिकीभूय (सीता) सखीभिर्विभावनविक्रियाभिरभिनीयमानो मनोरथातिरिक्तमानन्दमुत्पादयति सहृदयानाम् । तत्सूक्तिसर्वस्वं च स्वयमेवोत्प्रेक्ष्य व्याख्येयम् । प्रबन्धान्तःप्रकरणवक्रताप्यस्य प्रकरणस्य तत्रैव—

श्रवणैः पेयमनेकैर्दृश्यं दीर्घैश्च लोचनैर्बहुभिः ।
भवदर्थमिव निबद्धं नाट्यं सीतास्वयंवरणम् ॥ ४५ ॥

इत्यनेन प्रकाश्यते ।

यथा वा उत्तररामचरिते सप्तमेऽङ्के रामभद्रा (नुकारी) लक्ष्मणसहकारिणा नर्तको नर्तकेनोपास्यमानः

[1] *Bālarāmāyaṇa*, III. 11.

"(नेपथ्ये) अज्जउत्त, हा कुमार लक्खण, एआइणिं असरणं अरण्णे आसण्णपसववेअणं हदासं सावदा मं अहिलसन्ति । साहं दाणिं मन्दभाइणी भाईरईए अत्ताणं णिक्खिविस्सामि ।" ॥ ४६ ॥

(हा अर्यपुत्र, हा कुमारलक्ष्मण, एकाकिनीं मन्दभागिनीमशरणामरण्ये आसन्नप्रसववेदनां हताशां श्वापदा मामभिलषन्ति । साहमिदानीं मन्दभागिनी भागीरथ्यामात्मानं निक्षिपामि ।)

इत्यादिना नटान्तरेत्यादि पूर्ववत् ।

अपरमपि प्रकरणवक्रतायाः प्रकारमाविष्करोति—

मुखाभिसन्धिसंह्लादि संविधानकबन्धुरम् ।
पूर्वोत्तरादिसांगत्यादङ्गानां विनिवेशनम् ॥ १४ ॥
न त्वमार्गग्रहग्रस्तवर्णकाङ्कैः कदर्थितम् ।
वक्रतोल्लेखलावण्यमुल्लासयति नूतनम् ॥ १५ ॥

"वक्रतोल्लेखलावण्यमुल्लासयति नूतनम्"=वक्रतोन्मेषकामनीयकमुन्मीलयत्यभिनवम् । "अङ्गानां विनिवेशनम्"—प्रकरणानां विशेषेण न्यासः । कस्मात्—"पूर्वोत्तरादिसांगत्यात्"—पूर्वस्य पूर्वस्योत्तरोत्तरेण यत्सांगत्यमतिशयितसंबन्धत्वमुपजीव्योपजीवकभावलक्षणं तस्मात् । किंभूतं "मुखाभिसन्धिसंह्लादि"=मुखानि च तानि अभिसन्धीनि, तैः संह्लादि सुन्दरं हृदयहारि । (पुनः कीदृशं) "संविधानकबन्धुरम्"=प्रस्तुतसंविधानरमणीयम् ।

इदमुक्तं भवति—प्रबन्धेषु पूर्वं पूर्वं प्रकरणं परस्य परस्य प्रकरणान्तरस्य सरससंपादितसन्धिसंबन्धसंविधानकसमर्प्यमाण-(कामनीयक)ताप्राणप्रौढिप्ररूढवक्रतोल्लेखमाह्लादयति ।

[1] Uttararāmacarita, Act. VII.

यथा पुष्पदूषितके प्रथमं प्रकरणम्—अतिदारुणाभिनवविप्रवासवेदनानिरानन्दस्य नन्दयन्तीमसंमान्य समागतस्य समुद्रतीरे समुद्रदत्तस्योत्कण्ठाप्रकारप्रकाशनम् । द्वितीयमपि—प्रस्थानात् प्रतिनिवृत्य निशीथिन्यामुत्कोचालंकारदानमूकीकृतकुवलयस्य कुसुमवाटिकायामनाकलिताननस्य सहचरीसंगमनम् । तृतीयमपि—संभावितदुर्विनयविजयदत्तनन्दिनीनिर्वासनव्यसननिबन्धनम् । चतुर्थमपि—मथुराप्रतिनिवृत्तकुवलयप्रदर्श्यमानाङ्गुलीयकसमावेदितविमलशीलसंपदः कठोरतरगर्भभारखिन्नायाः स्नुषाया निष्कारणनिष्कासनादनासादिततत्प्रवृत्तेर्महापातकिनमात्मानं मन्यमानस्य सार्थवाहसागरदत्तस्य तीर्थयात्राप्रवर्तनम् । पञ्चममपि—वनान्तरे वनपालपालिताया नन्दयन्त्याः कुवलयेन समुद्रदत्तकुशलोदन्तकथनम् । षष्ठमपि—विचित्रसरण्या समागमाभ्युपायसंपादनमिति । एवमेतेषामनन्तोपायानां कथारसनिष्यन्दतत्पराणां परिपाटिः कामपि कामनीयकसंपदमुद्भावयति ।

यथा वा कुमारसंभवे—

पार्वत्याः प्रथमतारुण्यावतारवर्णनम्, शंकरशुश्रूषा, दुस्तरतारकपराभवपारावारोत्तारकारणमरविन्दसूतेरुपदेशः, कुसुमाकरसुहृदः कन्दर्पस्य पुरंदरोद्देशात् गौर्याः सौन्दर्यबलाद्विप्रहरतो हरविलोचनविचित्रभानुना भस्मीकरणं, दुःखावेशविवशाया रत्या विलापनम्, विक्षतविकलमनसो मेनात्मजायास्तपश्चरणम्, आदृतवृद्धा (चारया सह) मनसिजविषूदनसंवादनिरूपणं, चित्रशिखण्डिभिः शिखरिनाथाभ्यर्थनम्, निरर्गलानुरागप्राग्भारपरिमृष्टचेतसा (परमेश्वरेण) पाणिपीडनम्, इति प्रकरणानि पौर्वापर्यपर्यवसितसुन्दरसमावेशसंबन्धबन्धुराणि रामणीयकधारामधिरोहन्ति । एवमन्येष्वपि महाकविप्रबन्धेषु प्रकरणवैचित्र्यमेवमेव विवेचनीयम् । अस्यैव प्राधान्यमभिधातुं व्यतिरेकमाह—

"न त्वमार्गग्रहग्रस्तवर्णकाङ्गैः कदर्थितम्"—न त्वङ्गानां विनिवेशनं वक्रतोल्लासभाग्भवति । किं भूतम्—अमार्गग्रहग्रस्तवर्णकान्तरकदर्थितम् । उत्तरोत्तरपरस्परान्वयलक्षणसंबन्धनिबन्धनम् एतद्वाक्यार्थतात्पर्यमिति वाक्यविचारलक्षणस्योपयोगः, प्रमाणेन प्रत्यक्षादिनैतत् उपपन्नमिति प्रमाणलक्षणस्योपयोगः । युक्तियुक्तत्वं नाम ग्रथनावेशकलितं भरतादिलक्षणयोजनाविलम्बितं, संध्यङ्गप्रभृतिप्रतिपादनाय कथानुपयुक्तैर्वर्णकैराकीर्णम्* ।

यथा वेणीसंहारे प्रतिमुखसन्ध्यङ्गभागिनि द्वितीयेऽङ्के भानुमत्याः स्वप्नवृत्तान्तश्रवणसमुत्पन्नदुर्विनयबुद्धेर्दुर्योधनस्य विविधविपक्षवैलक्ष्ये तादृशि समरसंमर्दे समुद्वृत्ते, शरशय्याशायिनि मन्दाकिनीनंदने, निहन्यमानेषु च कुमारसोदरसंबन्धिसुहृत्सु, तथाविधवीरवृत्तेरभिमानिनोऽस्पन्दमवस्थितिरप्यनुचिता किं पुनर्विलासव्यापृतिः, तत्रापि वेश्यायामिव विलासः महाराजस्य महिष्यां, (वि)चारमन्तरेण तदुचितचित्तपरिचितिं विना च दुर्विनयाध्यासः सकलमिदमसमञ्जसताभाजनमुपेक्ष्यमेव ।

यथा शिशुपालवधे—

उपेन्द्रस्येन्द्रप्रस्थं प्रति प्रतिष्ठमानस्य द्वारवतीव्यावर्णनम् ।

औचित्यचारुवचनैरन्यैः प्रकरणैः कवेः ।
रत्नैरलंकार इव प्रबन्धः पुष्यति श्रियम् ॥ ४७ ॥
विचित्रभङ्गीसंचारकथामूर्त्येकजीवितम् ।
रसायनं रसस्येव स्वानुप्रकरणं विदुः ॥ ४८ ॥

(इत्यन्तरश्लोकौ) ।

एवमनेकप्रकारां प्रकरणवक्रतां प्रतिपाद्य समुदायात्मकस्य प्रबन्धस्य तामभिदधाति—

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* See supra under I. 17, last paragraph of Vṛtti.

इतिवृत्तान्यथावृत्तरससंपदुपेक्षया ।
रसान्तरेण रम्येण यत्र निर्वहणं भवेत् ॥ १६ ॥

तस्या एव कथामूर्तेरामूलोन्मीलितश्रियः ।
विनेयानन्दनिष्पत्त्यै सा प्रबन्धस्य वक्रता ॥ १७ ॥

"सा" "प्रबन्धस्य"—नाटकसर्गबन्धादेः "वक्रता"—वक्रभावो भवतीति संबन्धः। "यत्र निर्वहणं भवेत्" = यस्यामुपसंहरणं स्यात्। "रसान्तरेण रम्येण" इतरेण रसेन रामणीयक(त्व) विधायिना। कया "इतिवृत्तान्यथावृत्तरससंपदुपेक्षया"—"इतिवृत्ते" इतिहासेऽन्यथा—अपरेण प्रकारेण "वृत्ता" निर्व्यूढा या "रससंपत्" शृङ्गारादिभङ्गी "तदुपेक्षया"—तदनादरेण तां परित्यज्येति यावत्। कस्याः "तस्या एव कथामूर्तेः" तस्यैव काव्यशरीरस्य। किंभूतायाः—"आमूलोन्मीलितश्रियः"—"आमूलं" प्रारम्भात् उन्मीलिता श्रीः = वाच्यवाचकरचनावैचित्र्यसंपत् यस्याः सा तथोक्ता तस्याः। किमर्थं "विनेयानन्दनिष्पत्त्यै" = प्रतिबोध्यपार्थिवादिप्रमोदसंपादनाय।

अनेनेदमभिहितं भवति—इतिवृत्तान्तर्वृत्तायाः कस्याश्चिदेकस्याः कथायाः कविस्तन्निबन्धनिर्वहणगतरसपद्धतिं परित्यज्याभिजातानामाह्लादकारिणा कामनीयकेन केनाप्यन्येन रसेनोपसंहरणमुपपादयन् प्रबन्धे कमपि वक्रिमाणमादधाति।

यथा वेणीसंहारे—

स हि कामान्तरकवलितसकलभावभावनावारितनिःसारसंसारवासनामहिमनि महाभारते शान्तरसविनाशिना निबन्धनि(र्वहण)पद्धतौ पाण्डवकथायास्तथाविधाद्भुताभोगशोभिना वीरेण रणप्राङ्गणनिहताखिलारातिचक्रधाराधिष्ठितराजधर्मधर्मराजाभ्युदयसंपादितां समाप्तिमुपपादयन् प्रबन्धप्ररूढप्रौढवक्रताविच्छित्त्याच्छिन्न-

मभिजातानामाह्लादमावहति । ते हि तथाविधव्यसनक्षेत्रीभूतैरपि पुनः स्वपक्षोपबृंहितपराक्रमपराजितपरिपन्थिभिर्भुज्यत एषा राज्यश्रीरिति अखिद्यमाना विपत्स्वपि विपुलोत्साहभाजो भवन्ति ।

यथा वोत्तररामचरितम्—रामायणेऽप्यङ्गिना करुणेन दारुणविरहवेदनाभाजनजनकराजपुत्रीपातालप्रवेशात्, प्रवाहोदर (पतितस्य) सोदरसहितस्य रघुपतेर्निबन्धनिर्वहणविपर्यस्तकथायाः सकलदिव्यास्त्रकुशललवबलदर्शनोत्सवान्तरोपबृंहितत्वेन विदेहनन्दिनीसंभोगश्रृङ्गारः उपसंहरणमात्रे विच्छित्तिविशेषपोषण (पदवीं) भजन् अभिजातानामभिनन्दनीयो भवति । एवमन्यदपि स्वयमूह्यम् ।

विध्वस्तव्यसनानां यो नायकाभ्युदयावहः ।
प्रबन्धः प्रतिपाद्यानां प्रीतिबन्धाय जायते ॥ ४९ ॥

(इत्यन्तरश्लोकः) ।

रामायणमहाभारतयोश्च करुणशान्ताङ्गित्वं पूर्वसूरिभिरेव निरूपितम् । अस्याः प्रकारान्तरमप्यवतारयतिः—

त्रैलोक्याभिनवोल्लेखनायकोत्कर्षपोषिणा ।
इतिहासैकदेशेन प्रबन्धस्य समापनम् ॥ १८ ॥

तदुत्तरकथावर्तिविरसत्वजिहासया ।
कुर्वीत यत्र सुकविः सा विचित्रास्य वक्रता ॥ १९ ॥

"सा विचित्रा"—विविधभङ्गीभ्राजिष्णुः । "अस्य"—प्रबन्धस्य । "वक्रता"—वक्रभावो भवतीति संबन्धः । "कुर्वीत यत्र सुकविः" "कुर्वीत"—विदधीत । "यत्र"—यस्यां । "सुकविः"—औचित्यपद्धति-प्रभावचतुरः । "प्रबन्धस्य समापनम्" ("प्रबन्धस्य")-सर्गबन्धादेः, "समापनम्"—उपसंहरणं समर्थनमिति यावत् ।

"इतिहासैकदेशेन" इतिवृत्तस्यावयवेन । किंभूतेन "त्रैलोक्याभिनवोल्लेखनायकोत्कर्षपोषिणा" जगदसाधारणस्फुरितनेतृप्रकर्षप्रकाशकेन । किमर्थं—तदुत्तरकथावर्तिविरसत्वजिहीर्षया—तस्मादुत्तरा या कथा तद्वृत्ति तदन्तर्गतं यद्विरसत्वं वैरस्यमनार्जवं, तस्य "जिहासया" परिजिहीर्षया ।

इदमुक्तं भवतिः—इतिहासोदाहृतां काञ्चन महाकविः सकलां कथां प्रारभ्यापि, तदवयवेन त्रैलोक्यचमत्कारकारणनिरुपमाननायकयशःसमुत्कर्षोदयदायिना तदग्रिमग्रन्थप्रसङ्गतः संभावितविरसभावभयात् उपसंहरमाणः तस्य प्रबन्धस्य कामनीयकनिकेतनायमानं वक्रिमाणमादधाति ।

यथा किरातार्जुनीये—स हि सर्गबन्धः

द्विषां विघाताय विधातुमिच्छतो
रहस्यनुज्ञामधिगम्य भूभृतः [1] ॥५०॥
...रिपुतिमिरमुदस्योदीयमानं दिनादौ
दिनकृतमिव लक्ष्मीस्त्वां समभ्येतु भूयः[2] ॥५१॥
एते दुरापं समवाप्य वीर्य-
मुन्मूलितारः कपिकेतनेन[3] ॥५२॥

इत्यादिना दुर्योधननिधनान्तां धर्मराजाभ्युदयदायिनीं सकलामपि कथामुपक्रम्य कविना निबध्यमानत्वात् तेजस्विवृन्दारकस्य दुरोदरद्वारा दूरीकृतविभूतेः प्रभूतद्रुपदात्मजानिकारनिरतिशयोद्दीपितमन्योः कृष्णद्वैपायनोपदिष्टविद्यायोगसंपदः पाशुपतादिदिव्यास्त्रप्राप्तये तपस्यतो गाण्डीवसुहृदः पाण्डुनन्दनस्यान्तरा किरातराजसंप्रहरणात् समुन्मीलितानुपमविक्रमोल्लेखं कमप्यभिप्रायं प्रकाशयति । तथाहि—

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[1] Kirātārjunīya I. 3. [2] op. cit. I. 46. [3] op. cit. III. 22.

यत्प्रथमम् — प्राप्तपाशुपतप्रभृतिपरमास्त्रसंभारेणाप्येकाकिना (पार्थेन) पिनाकिना (सह) महाहवः, यस्मिन् भुजयोरादायान्दोल्यमानो वियति विषमलोचनोऽपि विस्मयावेशविकलतां विलक्षतां चालब्धपूर्वां लम्भितः । तस्य प्रत्यक्षीकृतत्र्यक्षस्य तत्प्रसादासादितदिव्यास्त्रसंपदो व्यापदापातरक्षणविचक्षणचक्रधरसारथेस्तथाविधरथोत्तममास्थितस्य स्थिरतरसमरसंरम्भभीमसेनाद्युपेतानीकिनीपरंपरापरिवारितस्य पुरस्कृतशिखण्डिनः पराङ्मुखे वर्षीयस्यपि पितामहे, महादयालोः "अर्जुनस्य इमे बाणाः नेमे बाणाः शिखण्डिनः" इत्यादिनार्षेण वचसा सूचितम् श्वपचादपि (नृशंसवृत्ताचारणम्) । औचित्यप्रधानपद्धतिप्रवर्धमानवीररसपरिवृढप्रबन्धनिबध्यमानमयशस्यमेवान्यथा व्यापृतस्य पृथिवीपतेः भूरिश्रवसोऽप्यधीरवर्त्मना भुजदण्डोच्छेदनम् । तद्वन्मेदिनीनिमग्नस्यन्दनाभ्युद्धरणव्यापृतस्य व्याहृतविरोधिताहवपद्धतेरप्यङ्गभर्तुरुत्तमाङ्गकर्तनम् । एवमन्यदप्यूह्यम् ।

सातिरेकरसोत्सेककर्मनिर्माणकर्मणः ।
प्रत्यूहदूरीकरणात् कान्तिं पुष्णाति नायकः ॥ ५३ ॥

इत्यन्तरश्लोकः ।

भूयोऽपि भेदान्तरमस्यां संभावयति—

प्रधानवस्तुसंबन्धतिरोधानविधायिना ।
कार्यान्तरान्तरायेण विच्छिन्नविरसा कथा ॥ २० ॥

तत्रैव तस्य निष्पत्तेर्निर्निबन्धरसोज्ज्वलाम् ।
प्रबन्धस्यानुबध्नाति नवां कामपि वक्रताम् ॥ २१ ॥

"प्रबन्धस्य"—सर्गबन्धादेः, "अनुबध्नाति"—द्रढयति। "नवाम्" —अपूर्वोल्लेखां, "कामपि" सहृदयानुभूयमानां न पुनरभिधा-

गोचरचमत्कारां, "वक्रतां"—वक्रिमाणं। काऽसौ "कार्यान्तरान्तरायेण विच्छिन्नविरसा कथा" "कार्यान्तरान्तरायेण"—अन्यकार्यकृतेन आधिकारिककथाप्रत्यूहेन "विच्छिन्नविरसा" विच्छिन्ना चासौ विरसा च सा, विच्छिद्यमान (रस) त्वात् अनावर्जनसंज्ञेत्यर्थः। किंभूतेन "प्रधानवस्तुसंबन्ध[तिरोधान]विधायिना"—आधिकारिकफलसिद्ध्युपायनिरोधिना। कुतः "तत्रैव तस्य निष्पत्तेः" "तत्रैव" कार्यान्तरानुष्ठाने "तस्या"धिकारिकस्य "निष्पत्तेः"—संसिद्धेः। तत एव "निर्निबन्धरसोज्ज्वलाम्"—निरन्तरायतरङ्गिताङ्गिरसप्राग्भारभ्राजिष्णुम्।

अयमस्य परमार्थः—या किलाधिकारिककथानिषेधिकार्यान्तरव्यवधानात् झगिति विघटमानाऽलब्धावकाशाऽपि विकाश्यमाना सा प्रस्तुतेतरव्यापारादेव प्रस्तुतवस्तुनिष्पन्नेन्दीवरसितरसनिर्भरा प्रबन्धस्य रामणीयकवक्रिमाणमादधाति।

यथा शिशुपालवधे। स हि सर्गबन्धः।

त्रैलोक्यरक्षाधिकारव्यापृतबाहुना वासुदेवेन देवर्षिमुखात्

"तदिन्द्रसन्दिष्टमुपेन्द्र यद्वचः क्षणं मया विश्वजनीनमुच्यते" ॥५४॥[1] इत्यादिना पुरंदरसंदेशं "ओमित्युक्तवतोऽथशार्ङ्गिणः ॥५५॥[2]

इत्यादिना तत्कालकन्दलितक्रोधानुभावभङ्ग्या निशम्याङ्गीकृतमाधिकारिकं माहिष्मतीनाथमनादृत्य, इन्द्रप्रस्थं प्रति प्रतिष्ठास्यमानेन निमग्ननिखिलवीरस्थितिर्विषयतामनीयत। ततस्तस्मिन्नेव संश्रितसकलराजके धर्मराजस्य राजसूयमण्डपे मधुरिपोर[ग्रपूजासं]मानमसहमानेनातिदुःसहवाक्यपारुष्यावरोधपरंपराविरचनचतुरेण चेदिराजेन "कृतार्थीकृत" इत्यन्तेन च।

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[1] *Śiśupālavadha*, I. 41.*a* [2] op. cit. I. 75.*b*

प्रबन्धवक्रतामेव प्रकारान्तरेण व्याचष्टे—

यत्रैकफलसंपत्तिसमुद्युक्तोऽपि नायकः ।
फलान्तरेष्वनन्तेषु तत्तुल्यप्रतिपत्तिषु ।। २२ ।।

धत्ते निमित्ततां स्फारयशःसंभारभाजनम् ।
स्वमाहात्म्यचमत्कारात् सा पराप्यस्य वक्रता ।। २३ ।।

"सा परापि"—अन्यापि न केवलं प्रागुक्ता, "अस्य" रूपकादेः, "वक्रता"—वक्रभावो भवतीति संबन्धः । "यत्रैकफलसंपत्तिसमुद्युक्तोऽपि नायकः", "यत्र"—यस्यां, "एकफलसंपत्तिसमुद्युक्तोऽपि"—पराभिमतवस्तुसाधनव्यवसितोऽपि नायकः, "फलान्तरेष्वनन्तेषु" "फलान्तरेषु"—साध्यरूपेषु वस्तुषु, "अनन्तेषु"—गणनातीतेषु । "तत्तुल्यप्रतिपत्तिषु धत्ते निमित्तताम्" "तत्तुल्यप्रतिपत्तिषु"—आधिकारिकफलसमानोपपत्तिषु, प्रस्तुतार्थसिद्धेरेवाधिगतसिद्धिष्विति [यावत्] । किंभूतः "स्फारयशःसंभारभाजनम्" "स्फारस्य" ब्रह्माण्डोदरभरित्वादतिरिक्तस्य, "यशसः"—कीर्तेः यः "संभारः"—समुदयः, तस्य "भाजनं" पात्रं भूमिरिति यावत् । कुतो हेतोः "स्वमाहात्म्यचमत्कारात्" "स्वमाहात्म्यं" स्वस्य प्रभावः, तस्य "चमत्कारः" आश्चर्यकारित्वं, तस्मात् । एतदुक्तं भवति—निःसीममनोरथमलंकरिष्णुनैकेनांशकेन फलेन संयुतोऽप्यपरिमितानि तादृशस्वरूपाणि फलान्यगम्यान्यध्यवसायादनिच्छन्नपि स्वप्रभावसंपदा संपादयन्नायकः कमपि कामनीयकनिधानकलशं प्रबंधस्य वक्रिमाणमावहति ।

यथा नागानन्दे तत्र दुर्निवारवैरादपि वैनतेयान्तकादे [काकिनम्] सकलकारुणिकचूडामणिः शङ्खचूडं जीमूतवाहनो निजदेहदाना-

दभिरक्षन्न (केवलं तं) रक्षितवान् अपितु सकलं तत्कुलमेव...*

आस्तां वस्तुषु वैदग्धी काव्ये कामपि वक्रताम् ।
प्रधानसंविधानाङ्कनाम्नापि कुरुते कविः ॥ २४ ॥

"आस्तां वस्तुषु वैदग्धी" "आस्ताम्"—दूरत एव वर्तताम्, "वस्तुषु"—अभिधेयेषु प्रकरणप्रतिपाद्येषु, "वैदग्धी"–विच्छित्तिः, "काव्ये कामपि वक्रतां कुरुते कविः" 'काव्ये'—नाटके सर्गबन्धादौ च, कामपि वक्रतां "कुरुते"—विदधाति । 'कविः'—अद्भुतप्रतिभाप्रसारप्रकाशकः । केन—"प्रधानसंविधानाङ्कनाम्नापि" "प्रधानं"—प्रबन्धप्राणप्रायं, 'यत्संविधानं'—कथायोजनं, "तदङ्कः" चिह्नमुपलक्षणं यस्य यत्र वा तत्तथोक्तं, तच्च तन्नाम च, तेनापि । अपिशब्दो विस्मयमुद्द्योतयति ।

इदमस्य रहस्यम्—विचारितविचित्रवस्तुविच्छित्तेः प्रबन्धस्य वक्रताविर्भवति (इति) किमद्भुतम् । अद्भुतं पुनरिदं यत्सारतरसंविधानकनिबन्धलक्षणा (योजितसर) साक्षरेण नाम्नापि सा निवेश्यते । यथा—अभिज्ञानशाकुन्तल – मुद्राराक्षस – प्रतिमानिरुद्ध – मायापुष्पक – कृत्यारावण – छलितराम – पुष्पदूषितकादीनि नामानि । एवंविधानि काव्यबन्धानां नामधेयान्यपि निरुपमोल्लेखानि (विलक्षणवक्रतासरसा) क्षराणि निवेदितान्तर्गतविशिष्टसंबन्धतया निबध्नन्त्येव वक्रिमाणम्, न पुनर्हयग्रीववध – शिशुपालवध – पाण्डवाभ्युदय – रामानन्द – रामचरितप्रायाणि सरलस्वरूपाणि ।

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* Perhaps there is a lacuna here in the Ms. The author might well have pointed out here the other glories achieved by the hero at the end of the play, viz. the re-union with parents and wife whose death is prevented in time and his Emperorship of the Vidyādhara kingdoom, which he had practically gifted away in the beginning of the play.

अप्येककक्षया बद्धाः काव्यबन्धाः कवीश्वरैः ।
पुष्णन्त्यनर्घामन्योन्यवैलक्षण्येन वक्रताम् ॥ २५ ॥

"पुष्णन्ति" — उल्लासयन्ति, "अनर्घाम्" — अपरिच्छेद्याम्, "वक्रतां" — वक्रभावम् । केन — "अन्योन्यवैलक्षण्येन" — परस्परवैसादृश्येन । के ते "काव्यबन्धाः" — रूपकपुरःसराः । किंविशिष्टाः — "अप्येककक्षया बद्धाः" — एकेनापीतिवृत्तेन योजिताः । कैः — 'कवीश्वरैः' — अन्यत्र विस्तीर्णं वस्तु संक्षिपद्भिः संक्षिप्तं वा विस्तारयद्भिः, विचित्रवाच्यवाचकालंकरणसंकलनया नवतां नयद्भिरित्यर्थः ।

इदमत्र तात्पर्यम् — एकामेव कामपि कन्दलितकामनीयकां कथां निर्वहद्भिर्बहुभिरपि कविकुञ्जरैर्निबध्यमाना बहवः प्रबन्धा मनागप्यन्योन्यसंवादमनासादयन्तः सहृदयहृदयाह्लादकं कमपि वक्रिमाणमादधति ।

यथा एकस्यामेव दाशरथिकथायां रामाभ्युदय – उदात्तराघव – वीरचरित – बालरामायण – कृत्यारावण – मायापुष्पकप्रभृतयः । ते हि प्रबन्धप्रवरास्तेनैव कथामार्गेण निरर्गलरसासारगर्भसन्दर्भसंपदा प्रतिपदं प्रतिवाक्यं प्रतिप्रकरणं च प्रकाशमानाभिनवभङ्गीप्रायाः भ्राजिष्णवो नवोनवोन्मीलितनायकाद्भुतगुणोत्कर्षाकर्षाः हर्षातिरेकमनेकशोऽप्यास्वाद्यमानाः समुत्पादयन्ति सहृदयानाम् । एवमन्यदपि निदर्शनान्तरमुद्भावनीयम् ।

कथोन्मेषे समानेऽपि वपुषीव निजैर्गुणैः ।
प्रबन्धाः प्राणिन इव प्रभासन्ते पृथक् पृथक् ॥ ५६ ॥

इत्यन्तरश्लोकः ।

भूयोऽप्यस्या भेदमुपपादयति—

महाकविप्रबन्धानां सर्वेषामस्ति वक्रता ।
नूतनोपायनिष्पन्ननयवर्त्मोपदेशिनाम् ॥ २६ ॥

"महाकविप्रबन्धनाम्"—नवनिर्माणनिपुणनिरुपमकविप्रकाण्ड (विरचितानां) "सर्वेषां" । (किंभूतानां) —"नूतनोपायनिष्पन्ननयवर्त्मोपदेशिनां"—"नूतनाः"—प्रत्यग्राः, "उपायाः"—सामादिप्रयोगप्रकाराः, तद्विदां गोचरा ये 'तैर्निष्पन्नं' सिद्धं यत् "नयवर्त्म" नीति (मार्गः) तदुपदिशन्ति शिक्षयन्ति ये (ते) तथोक्तास्तेषाम् । किमुक्तं भवति—सकलेष्वपि सत्कविप्रबन्धेषु अभिनवभङ्गीनिवेशपेशलिन्या नीत्याः फलमुपपद्यमानं प्रतिपाद्योपदेशद्वारेण किमपि चमत्करणमुपलभ्यत एव ।

यथा मुद्राराक्षसे—

तत्र हि प्रवरप्रज्ञाप्रभावप्रपञ्चितविचित्रनीतिव्यापाराः प्रगल्भन्त एव । यथा च तापसवत्सराजोद्देश एव व्याख्यातः । एवमन्यदप्युत्प्रेक्षणीयम् ।

वक्रतोल्लेखवैकल्य (मसत्काव्ये वि) लोक्यते ।
प्रबन्धेषु कवीन्द्राणां कीर्तिकन्देषु किं पुनः ॥ ५७ ॥*

इत्यन्तरश्लोकः ।

समाप्तप्रायोऽयं ग्रन्थः ।

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* This *antara-śloka* appears to be a fitting conclusion to Kuṇtaka's *Vakroktijīvita*. But since the Mss. do not contain the last leaf containing the colophon, one cannot be sure about it.

ENGLISH TRANSLATION

OF

KUNTAKA'S

VAKROKTI-JĪVITA

THE ESSENCE OF POETIC LANGUAGE

CHAPTER I

Salutations to Lord Śiva, the supreme artist, who is the creator, with the sole means of his own dynamic nature, of the exquisite painting which is the universe consisting of three worlds. (1)

If all the subjects in the entire universe are discussed philosophically, there is no wonder at all, just as there is no need to wonder at the gold flowers of the *Kiṁśuka* tree so natural to it. (2)

But often, a conclusion is established by thinkers according to their own sweet will and pleasure to show off their ingenuity. The truth of any matter is not amenable to such a treatment. (3)

Not content with such free out-pourings of bad logic, I have taken on myself the task of bringing out the essence, for the first time, of the vast ocean of thought about the subject of poetry and criticism. (4)

I hope and trust that in its two-fold aspect, namely, philosophy and practical rules, the book will appeal to the connoisseurs as a source of delight, at once sweet and sublime. (5)

It is an established tradition among authors to begin their work with prayers to a befitting deity. Hence the following prayer:

My salutations to the goddess of speech, the dancer on the stage of the moonlike face of master-poets, and giving a brilliant and beautiful performance with gestures, namely artful turns of speech. (1)

Here the subject of prayer is a goddess. It is a goddess who is metaphorically identified with a dancer. The stage set for the dancer is the delightful face itself of the best poets, reminding one of the moon's delighting and pleasant aspect. The dancer is giving a performance with very delicate shades of feeling. These are fancied

to be none other than the graceful, happy sayings of the poets. These make for beauty and explain the appeal of the performance. By this metaphor, the prose-meaning of which we have paraphrased, the idea hinted at is as follows: the subject of the work on hand is poetry and its beauty. The presiding deity over this field is speech itself personified as Sarasvatī, capturing the hearts of connoisseurs by virtue of immense beauty.

The prayer over, the author proceeds to indicate the work's important elements, namely, the title, the theme and the purpose served by it.

> In order to ensure that the subject receives a scientific treatment, authors customarily indicate these, title etc., like an engineer who frames a blue-print with his measuring tape. (6)

This is a verse which sums up the position.

> **In order to set forth the nature of beauty conducive to extraordinary delight, a fresh study of poetry is offered here, like an added ornament to it. (2)**

The author says that he is adding an ornament. To what? 'To poetry' is the answer. Primarily, poetry is the poet's activity. It might be said that there are already a number of such ornaments or studies of poetry. And there is no need for a new one. The reply is that what is offered here is a fresh study which contains matter not found in earlier works.

Again, it may be said that the quality of freshness is applicable as much to a superior work as to an inferior one. So the author adds the epithet 'extraordinary', indicating the superiority of the work thereby.

Its further purpose is outlined in the phrase, 'to set forth the nature of (many-faced) beauty conducive to extraordinary delight'. Though there are hundreds of studies of poetry, not a single one is calculated to produce such a result. The word 'ornament' primarily signifies embellishments of the body, like bracelets, in so far as they add to its beauty. Because of similarity in function, the word is used metaphorically to mean figures of speech like the simile.

In the same way, it is further extended to denote excellences. A further extension of it makes it applicable to a work as a whole. Since words and meanings function hand in hand, they are treated as one in common usage. For instance, one might say that 'cow' is a word, also that 'cow' is a signified object.

To sum up, this work is designated by the title 'ornament', and topics like the simile form its subject matter. Appreciation of beauty mentioned above is its goal.

Although it is established that poetics (lit. study of 'ornament') is purposeful, it would be as good as purposeless if its subject, namely poetry, were devoid of purpose. Hence the author adds:

> **A poetic composition created with an eye to beauty is not only a means for the inculcation of values like righteousness, but also a delight to the hearts of the *elite*. (3)**

The poetic empositions referred to are epics containing cantos and other literary *genres*. They capture the hearts of the noble. By 'the noble' are meant princes and the like who have to be educated in ethics etc., born to rule and conquer, but who are averse by nature to taking pains, given as they are to a life of ease. Even so, if poetic composition should be a means of their delight, it might turn out to be a mere toy in their hands. To remove such a contingency, the author emphasises that it is also a means to the acquisition of righteousness and so forth. The accepted values of life are fourfold; namely, righteousness, wealth, enjoyment and emancipation towards whose aquisition poetry serves as a useful means.

It might be asked what wrong is there in the pursuit of other studies, attached to the treatment of these very values. The phrase 'created with an eye to beauty' supplies the answer. The mode of treatment in poetry is at once beautiful and appealing to the heart. A poetic work becomes a welcome means to the high-born pupils as it can both instruct and delight simultaneously. On the other hand, they would find direct instruction in values like righteousness very difficult because of the unpleasant style of presentation usually adopted in works of edification. Such instruction as embodied in the sciences would be as good as useless.

It is well known that princes are born in wealth and succeed to an exalted office with the administrative responsibility of a whole realm on their hands, and follow their sweet will without let or hindrance when denied instruction through a welcome channel. That way, they may uproot established traditions and cause disorder. Hence poets are seen composing works containing accounts of exemplary kings of a past age, works which might serve as textbooks for their instruction. Thus, poetry has in its own right a better utility than that of any scientific treatises.

Let alone the utility related to instruction in values; poetry has also the further use of winning the pleasure of servant-folk, friends, superiors and so forth, without which daily intrercourse would be very dry:—

Participants in the affairs of life can come to appreciate the beauty of life-activity in a new light, viz. an appropriate pattern imposed by the poet, only by means of good poetry. (4)

By 'affairs of life' is meant the daily activity of people and the work-a-day world. Its beauty is something found only in good poetry. Hence, those who are interested in it have perforce to study poetry which is beautiful, since there is no other substitute. The nature of that beauty is a novel propriety of pattern. In other words, the real will appear in a fresh artistic light, and will also possess a unique imaginative propriety. To explain further: when the hero described is, say, a king, all those associated with him, minister and so on, will come to be portrayed as models of good conduct and exemplary behaviour; so much so that a reader who has studied such a poem deeply is sure to acquire an idea of the best standards of conduct fit for different positions in life. That will bring him positive benefits in life.

The above benefit of poetry in regard to the acquisition of a knowledge of the four-fold values of life is, after all, it may be urged, a very indirect benefit, since it will accrue only after an intervening stretch of time. Therefore, the author is eager to point out another benefit which is attained simultaneously with enjoyment of beautiful poetry by the readers:—

Apart from the enjoyment of the benefits of the four-fold values, there is the immediate sense of delight produced in the reader as a result of his enjoying the nectar of poetry. (5)

What is meant here is that the appreciation of beauty causes renewed delight. Poetry itself is metaphorically equated with nectar and its enjoyment is its experience. This delight is something felt in one's own heart. It is felt only by a few who have the training required to taste poetry. This benefit, in fact, surpasses the other benefit of education in the values so much that the latter pales into insignificance in comparison with the former.

The following is the upshot of the argument:—It is well known that the goal of education in life-values is the acknowledged goal of sciences, one and all. Even such an external goal does not bear any comparison with the boundless delight caused by good poetry. Instruction in the sciences is indeed very agonizing and painful at the very time of learning, riddled as it is with literary defects like cacophony, drabness and abstruseness. How can such a class of writing enter into a competition with poetry, whose delighting beauty is immediate. To sum it up in a memorable verse:

> Scientific writing frees one from the disease of ignorance, like bitter medicine. But poetry removes the same ailment like sweet nectar. (7)

> Since poetry is a source of delight, through its charm of *rasa* or sentiment, not only at the time of reading but also in the long run, it shall be made the subject of our enquiry. (8)

The 'adornment' and the 'adorned' are distinguished artificially for the purposes of our enquiry, because this would be the only means to attain the ultimate goal. The truth of the matter, however, remains that the two together constitute poetry. (6)

Ornament or adornment relates to the act of embellishing. That which is adorned is the content and that which adorns is the linguistic means or medium. Both are subjected to examination here. The method adopted is that of definition of the general and the particular. For purposes of such a definition it becomes essential to

consider the two separately, though they form an indivisible unity. The nature of poetry as a whole is realized through the means of the 'adornment' and the 'adorned'. Such a distinction is very helpful in offering one a course of instruction in poetry. In fact, this is a common practice in other disciplines also to make such unreal distinctions in order that the purpose of education be fulfilled. For instance, in grammar, a whole word is split into base and termination and a whole sentence is subdivided into words.

If the distinction, then, is unreal, one might ask—'What then is the truth'?

The truth is this. Poetry is the work of a poet wherein the undivided whole of the 'adorned' and the 'adornment' is the reality. Therefore, it is clear that poetry is the name of what is adorned and the question of super-adding adornments to pre-existing poetry does not arise.

Though in a vague way some indication has been given of the nature of poetry, no clear-cut idea has been formulated so far. Hence the next verse which gives a full definition of poetry itself:—

> **Poetry is that word and sense together enshrined in a style revealing the artistic (lit, 'out-of-the-way') creativity of the poet on the one hand and giving aesthetic delight to the man of taste on the other.** (7)

Poetry is nothing but word and sense in their unity. The 'denoter' and the 'denoted' taken together constitute poetry. That they are two and yet one is a welcome paradox. As a result of this, the view of some that poetry is word alone beautified highly by the skill of the poet, as also the view of some others that poetry is sense alone causing aesthetic delight as a result of beauty in style, both these stand refuted. Thus, the quality of giving aesthetic delight co-exists in both severally, even as oil exists in every grain of sesamum, and is not exclusive to either of them. For example,

> *Tell me, O maid, what matters it to me*
> *If you choose going to your husband's house*
> *With that lovely face lit up with delight*
> *And words that shower grace?* (9)

Your movement, O red-footed maid,
Making your jewelled girdle sing
And your anklet tinkle sweet—
*Makes me listless without cause** (10)

Here we have a poet so poor in imagination and so weak in skilled speech that he shows off only his craze for verbal alliterations. There is not even an iota of beauty in the content.

The verse is indeed an address of a man in love with a maiden in blooming youth and bright radiance. 'If you go to your husband's house, why does it produce listlessness in me for no reason?' is a statement illustrative of the worst vulgarity. As a matter of fact, it is not without reason either. For, her movement in utter disregard for him and his love is reason enough for his agony, for the disappointment in his heart eager for union with her and his consequent listlessness. If the intended meaning is: 'should you be bent on going, what harm is there if you go along with me?' then the vulgarity would become all the more; and the strings of mere vocatives remind one of only devotional hymns by Purāṇic sages (replete with vocatives of God) and do not provide any aesthetic delight to readers with poetic sensibility.

No idea which is devoid of rich artistic beauty of words deserves to be called poetry. For example:

Things do not possess self-luminosity in darkness; were they self-luminant, they should have revealed themselves even then. The illumination of all objects is the handiwork of the Sun-god who is always dedicated to the sole task of unveiling objects on earth. Can there be any parallel to such a mass of light? (11)

Here the poet seems to have a striking idea flashing across his creative fancy; but unfortunately his mind is so soaked in the terminology of dry logical syllogisms that his language becomes a poor vehicle to express the idea adequately. There is not an atom of artistic grace in the language employed by the poet. The form of this verse remains the form of a syllogism in logic. Thus, one might easily point out that the *probandum* is—' Objects other than darkness do not possess self-luminosity'. The *probans* is— 'Because, they do

* Rudraṭa, II. 22–23.

not shine during darkness'. It might be asked why the parallel instance is left unmentioned. The answer is that it is easily understood by readers. As observed by an authority:*

> "The probandum and the probans are stated expressly in a parallel example only for the sake of the ignorant. But for those who know it already, a statement of only the probans is sufficient." (12)

Again, the expressions are far from regular: the word *dadhati* with the preposition has only the meaning of 'doing' and that meaning is not at all coherent in the passage 'things do not "do" the nature of luminosity'. The expression 'the nature of luminosity' is also uncouth. First of all, we may take it as a possessive compound and then add the termination to form an abstract noun, in which case the form *prakāśa* would be wrong since grammar demands that it should be *prākāśa*. Or else we will have to derive another abstract noun from a form which is already of an abstract noun. Even this is far from current in common usage. Similarly, splitting the word as an adjectival compound is unidiomatic.

In the third line the long compound used appears tedious and in no way appears acceptable to the man of taste. In the last line, the compound expression '*ravivyāpāra*' puts wrong emphasis on *vyāpāra* (activity) instead of *ravi* (the Sun-god) which alone deserves emphasis. Nor is it difficult of achievement by a trained poet: For, by simply removing the word from the compound and giving it its nominative case-termination, that is, saying *raveḥ vyāpāraḥ* instead of *ravivyāpāraḥ*, it would suit the metre as well.

How can such a bare idea without the least beauty of any ornament, be entitled at all to delight the man of taste, is a question which deserves an answer: the truth is that the objection raised is pointless, because we do have here a flash in the poet's mind of the adorning figure of speech, namely Irrelevant Narration. The first and foremost point to be emphasised is this: a subject when it first flashes across the poetic imagination will be no better than a very rough stone; it comes to be finely polished by the poet in the course of being embodied in beautiful language, and strikes the man of

* Possibly Dharmakīrti, author of Pramāṇa-vārttika.

taste as a precious diamond, fully polished. That is why even when the subject is the very same, two poets, one of whom is a finished poet and the other a novice in the poetic art, clearly reveal in their compositions a vast gap in their achievement:

Slowly and softly the moon does rise.
As if he were gripped with fear,
Exposed to the burning glances of damsels
Bathed in hot and streaming tears. (13)

Showing forth his digits gradually
First one, then two, then three,
Until he glows like a fresh lotus root-bulb;
This stillness of the rising moon
Represents his fear, as it were, of being a target
Of the women's glances burning with fires of separation
From the beloveds of their choice. (14)

The difference in beauty between these stanzas is so evident to sensitive readers that it needs no further explanation.

Thus, the conclusion is clear that neither beautiful 'word'-form alone, nor beautiful content alone can constitute real poetry. It has been rightly observed that:

> "Many" are the 'ornaments' (figures of speech) like metaphor explained by ancient writers. Even a charming woman's face will not appear strikingly beautiful when devoid of all ornament." (15)

> "Some speak of metaphor and so forth as external adornments. They regard correct usage of nouns and verbs as more intrinsic embellishments of speech." (16)

> "This is nothing more than what is called 'clarity of language'; beauty of thought is not of this nature. Hence it is that we regard both adornments of expressions and adornments of thought as basic requirements of poetry."* (17)

The position, therefore, stands that both word and meaning constitute poetry in their unity. Once this is established, the term

* Bhāmaha, I. 15–17.

'poetry' may possibly apply even to instances wherein there may be a slight deficiency in the beauty of one of the two. This is meant by the word 'together'. The idea is that the two are bound always by the relation of 'togetherness'.

It may be urged that the relation of the two is invariably too close to need special notice. Our reply is that what is meant here is a *unique* kind of togetherness. The Uniqueness lies in the fact that the graces due to Excellences and Figures of speech assuming complex shades of artistic beauty will compete, as it were, with one another in any given instance. In short:—

> Like two bosom friends endowed equally with diverse excellences, word and meaning too set off each other's beauty in poetry. (18)

To take an example:

> *With the gradual diminution in reddish glow*
> *the full-orbed moon steadily assumed the pallor*
> *of a belle wasting in body with love-sickness.* (19)

In this description, the moon diminishing in red radiance is given the parallel of a belle's pallid cheek to emphasise the similarity in point of whiteness. This addition of beauty is brought about by a figure of speech (namely simile). There is also the additional beauty of expression in respect of alliterative syllables to be explained in the sequence. This feature also underlies the excellence termed 'grace.'

To take another example:—

> *By the Primeval Serpent who sustains on his head*
> *the burden of the whole earth as if it were a blue waterlily,*
> *the manliness of the rest is ridiculed to be sure.* (20)

In this passage, the shades of beauty achieved by the complex blend of the figures, 'irrelevant narration' and simile on the one hand and the effortless execution of very striking repetitive rhymes and alliterations on the other, delight the hearts of the readers in a unique manner.

The dual form used in the Kārikā in respect of word and meaning is denotative of two classes taken as a whole. If two particulars

were meant, even a single meaningful word would have to constitute poetry. Hence, the author is stating specifically that the two as enshrined in a work, as such go to form poetry. By 'work' is meant the fashioning out through sentences. 'Enshrined' suggests the profusion of excellences like 'grace' and of figures of speech. Now, in the expression 'together' the concord implied is presumably the harmony between one sound and another and between one meaning and another. It is of the nature of mutual competition in respect of beauty. Otherwise it would fail to attract trained readers, e.g.

Lost is the charm in life, robbed is the
universe of its best jewel,
Sightless is the world made; now death is the
only succour for kinsfolk.

Humbled is the love-god, and in vain are the
eyes of people made;
The globe itself will be a dying forest,
*when you accomplish your nefarious intent.** (21)

The verse is taken from a drama. The context wherein it occurs presents a head-hunter about to decapitate a lovely damsel. The hero 'who intervenes before it is too late' asks him why he is so heartless as to accomplish a deed which would practically mean the death of charm in life, the robbery of the most valuable treasure in the universe, a denial of the most beautiful spectacle for humanity, wastefulness of the very seeing faculty in persons, humiliation of the love-god puffed-up with the pride of his triumph over all, and the whole globe reduced to something like an old decadent forest, once she is not there.

The whole verse may be construed as one long sentence which is made up of a number of smaller sentence-units. Each one of them is vying with the other as it were in bringing out the singular splendour and glory of the heroine coveted by one and all. Hence they are strikingly beautiful and contribute to the poetic excellence of the verse as a whole. Only, the sentence-unit stating that death is the only succour for himself, does not go with the rest and cannot vie

* Mālatīmādhava, V. 30.

with them in the competition for adding beauty. Hence it fails to delight the man of taste. When a number of striking images are supplied by the creative imagination to crystallize a single idea taking the form of a sentence, it may so happen that exigencies of metre demand one more image. But then the imagination must be whipped up by the intellect to give the additional image at least on a par with the rest. Thus, it is not difficult in this very verse to propose an emendation which can stand in the company of others:—

"The Creator is aggrieved by the death of his best handiwork."

When an equally striking image is felt impossible to effect by the poets, they are found resorting to various original devices which secure new shades of beauty for their compositions, as in the following example:

Feeling the weight of mount Kailasa (on his head),
chopping off his own ten necks one after another,
imprisoning the King of gods,
*robbing the god of Wealth of his aerial car.....** (22)

The poet who composed these images in a creative moment suddenly realizes his inability to add another image on a par with the rest and surmounts the difficulty cleverly by giving a fresh back-reference in the words:—

For whom all these were mere sports.

By this additional touch all the rest acquire a new spark of beauty. To take another example:—

I passed the daytime as well as evening only by feasting my eyes on the moon of her face. I passed the night too in her company enjoying the delights of her frame in the ecstasy of love. Even now my mind is longing to catch sight of her whose eyes are eagerly turned in the direction of my path. But..... (23)

In fact, the thought of the poet has reached its logical completion by the time he comes to the word 'But'. It is indeed by a stroke of genius that the poet manages to add the final words:

Perhaps love's delights are yet incomplete.

* Bālarāmāyaṇa, I. 51.

A new life is added, as it were, to the foregoing thought which was otherwise complete in itself.

Although the two ideas in the verse seen above are both so arranged as to set off the superior charm of their mutual concord, whal stands out prominently is the striking play of the poet's imagination.

As with thought. so with words. We can cite examples of absence of concord:—

> *Beauty adorned their body and was (adorned) in turn by the up-surge of blooming youth; youth again (adorned) by the charm of love; and charm itself by drunkenness (adorned) by union with the beloved.** (24)

The point in the second half of the verse that union with the beloved is the main source of additional charm to drunkenness which itself adds charm to the beauty of love, has been lost in the author's compound word which relegates it to the background. This relegation to a sub-ordinate place of the point that deserves emphasis does not appeal to the minds of tasteful readers. Further, the figure of speech 'double-illuminer' intended by the poet to serve as a primary source of charm, has become all but shattered towards the close. The departure in the order of words is sure to displease men of taste. A substitute reading is easy, involving no compound and the predicate 'ornament' substituted by a pronoun.

In both these sets of examples we have illustrated how thought, taken separately, may fail to achieve concord with another thought and word with a word. But as a matter of fact, since the two are involved in each other, the absence of concord in the one type is sure to mean similar absence of concord in the other too. Thus, thought, though striking in itself, will be no better than a corpse when it is not embodied in an adequately striking word. In the same way, a word which does not have an adequate thought-content but which expresses something irrelevant, is to be deemed as a 'disease of the poem'. That is by way of digression.

To resume the point: What is the special nature of the style intended? The answer is provided in the phrase: 'revealing the

* Śiśupālavadha, X. 33.

artistic creativity of the poet.' By the word artistic or 'out-of-the-way' what is meant is that the poetic process is different from the well known denotation of words familiar in scientific writing and that it is six-fold in its wide range. The poetic style acquires unique beauty as a result of it. Nor is it all. The qualification of difference from the well known linguistic usage is not enough to define poetry since it would be too wide and might include instances tainted by far-fetched conceits. Hence, the author adds the other qualification, 'giving aesthetic delight to the man of taste'. Only a few are sensitive to the essence of poetry. It is their delight which is a sure indication of successful poetic style. The nature of *Vakratā* (poetic art or skill) as well as the capacity to delight sensitive readers will receive our attention throughout this work.

After the general explanation of poetry, the question of its detailed definition is taken up. First of all the nature of word and meaning is examined :—

That 'meaning' is what is signified and 'word' is that which signifies is so well known that it needs no elaboration. Yet, in the province of poetry, their true nature is as follows:—(8)

The general meaning of the terms 'word' and 'meaning' is quite well known indeed. The 'word' is the signifier and the 'meaning' is the signified. One might object that the indicative and suggestive words too which have their own signification may yet be termed 'word', and the above statement would illustrate the fallacy of "too narrow". Our reply is that they are expressive words by implication, the metaphorical application being based on their similarity with denotative words. Similarly, the meanings alluded to are as good as denoted meaning because of the similarity in point of being understood. Thus, although 'signifying' and 'being signified' are enough qualifications to mark off the nature of word and meaning everywhere in the practical world, they do not serve the purpose of poetry whose province is supra-mundane. Therefore, their essence in the world of poetry deserves to be pointed out clearly as is done in the next verse :—

That unique expression which alone can fully convey the poets' intended meaning out of a hundred alternatives before him is to

be regarded as 'word.' Similarly that alone which possesses such refreshing natural beauty as to draw the appreciation of delighted readers is to be reckoned as 'meaning'. (9)

In poetry, the entire resource at the disposal of the poet comes to be termed 'word'; and its success is measured by its sole activity to communicate the shade of meaning intended by the poet. What is meant is that it will be so unique as not to permit any substitution. There may be alternate general expressions in any number, outwardly meaning the same. But the unique shade of the particular meaning as intended by the poet cannot be fully conveyed by any or all of them. For example:—

O Ocean, don't you slight these gems within you
by pelting them with stones dashed down
by waves. Did not a single gem, the Kaustubha,
turn the Lord Himself into a beggar before you
*with hands outstretched?** (25)

The context here is praise of the ocean as an abode in general of all gems. But the poet's singling out the *Kaustubha* conveys only its speciality and does not add any force to the general point intended. This discrepancy between idea and expression detracts from its beauty.

Nor can it be said in justification that whatever excellence is there in the particular will automatically be characteristic of the general as a rule. For, as it has been rightly observed:—

'The gulf that subsists between horse, elephant and metal; wood, stone and garment; woman, man and water, is a very vast gulf indeed.'§ (26)

Therefore, in examples like the one we are considering, only a word denoting the general will win the plaudits of the sensitive critics. From this standpoint, a change in the reading can be easily suggested:

Was not even one amongst them sufficient to turn.....

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* Bhallaṭa-śataka, 62. § Tantrākhyāyikā, I. 40.

But when poets are interested in describing a particular feature, they are seen preferring an apt particular word as in:

Now two have become pitiable
By your craze for union with One whom only skulls adorn;
First comes the shining digit of the moon and then
*yourself, the moon-light for the eyes of the entire world!** (27)

Though a thousand and one synonyms are possible to refer to the almighty Lord Śiva, the poet has chosen here the word 'One whom only skulls adorn' in order that it may suggest disgust through a word which serves here as a pointer to the primary sentiment of the 'horrid'. And he succeeds in endowing the verse with artistic beauty of expression. Again, the words 'now' and 'two' are extremely beautiful because they implicitly convey a sense of ridicule that 'while so long only one was to be pitied for indecent craving, now you seem to be adding your support to the first in the misadventure'.

The word 'craze for' is also very happily used, since if it were a mere coincidence, there would be no point in censuring the union. But the craze for such a union is bound to start a public scandal. The conjunction 'and' (*ca*) used twice to balance the moon's digit as well as the heroine is very effective, in so far as the excessive charm of both, in competition with each other as it were, is hinted. The poet's preference for words with possessive terminations in respect of proper names of both is also a means of excellence which cannot be conveyed by using their synonyms.

Therefore, the proper definition of 'signification' is that capacity to convey the particular shade of thought intended by the poet. In fact, in the world of the poet's creative imagination, things come to life with a touch of original invention; or their real nature gets veiled by a rich afflatus calculated to present the subject in a most attractive light; as such, the process of communication is a slave to the poetic intention. Only when the right verbal correlative for the particular has been found, the delight of the reader is assured. To take a suitable example:—

Every other lion will surely jump at an elephant, which is no more than a worm to me; or a cloud, which is no better than a tiny

* Kumārasambhava, V. 71.

particle to me. It is a trivial 'enterprise' endowed by mere nature to every animal in the leonine species. So thinking, the lion of the Mother Goddess refrained from his impulse to strike at the arrayed hosts of the elephants of the Quarters as well as of deadly clouds at the time of the deluge. Now, where else can he display his feats? (28)

In the above verse, the description of the elephants as worms and of the clouds as tiny particles is suggestive of utter contempt. The word 'every other' indicates that any ordinary animal belonging to his species could do it.

The very breed of lions is run down by the epithet 'mere' which denies individual prowess. The adjective 'trivial' qualifying 'enterprise' reinforces the low stature of the common lions and thus adds to the force of the intended thought. As a contrast, the present magnitude of the targets is well brought out by the epithet 'hosts of'.

On the other hand, when the right verbal correlative is absent for the particular shade of thought to be conveyed, there is definite loss of beauty. For example,

That (wish-yielding) gem in respect of which the entire art of the Creator at orignal creation has reached its acme; and in whose case even the citation of a simile in point of preciousness would be nothing but heaping the highest humiliation on it; whose riches far exceed even the wishes of living beings; and (a mere flicker of) whose reflection turns stones into gems—it is better that such a unique gem ever remains unrecognised and passes for a stone. (29)

In the above, the expression 'reflection' stands in need of the idea 'a mere flicker of' to be understood, and is incomplete in itself. Therefore, we would propose the emendation of the reading *ābhāsa* into *cchāyāmātra*. This point will become clearer in our later exposition of the types of artistic beauty in respect of words. Hence it is not elaborated here.

Coming to meaning, what is its speciality in poetry? That is precisely what is meant by saying that that alone which possesses such refreshing beauty as to draw the appreciation of delighted readers is to be reckoned 'meaning'.

The readers referred to are those sensitive to poetic beauty. That which delights them by its own refreshing beauty is the nature of meaning in poetry. To put it in other words: although an object may be qualified by diverse attributes, the poet will select only one of them which is capable of delighting sensitive readers. Its capacity to delight is inferred on the basis of the rare grandeur added to the subject in the poet's treatment or the force added to the literary sentiment developed. e.g.

> *Uniquely triumphant is the Great Boar whose natural impulses had to remain unfulfilled on account of his own greatness, at the time of bringing up the submerged earth out of the ocean. Since mountain peaks came to be pulverised at the very touch of his tusk, He could not enjoy the game of scratching his itching shoulder. Since the ocean's water-level could not go beyond the cavity of his hoofs, He had to forego the pleasures of a hearty bath. Since the mire was so shallow that only the snout could touch it, He had to deny himself the pleasure of a joyous rolling.** (30)

In this verse the poet has invested the passage with beauty of content by merely inventing such a cricumstance wherein natural traits have no room for their exhibition, and by this unique means he endows his subject with extraordinary interest. To take another illustration:—

> *Following the sound of her lament, the sage, out on his daily routine of gathering sacred grass and faggots, was on her trail; the very sage whose overflowing pity at the sight of a bird shot by a hunter had once taken the form of poetry.*§ (31)

Here the context of the story requires only the mention of the proper noun Vālmīki in answer to the question: 'who found Sītā eventually?' But the poet has avoided the proper noun and provided a picture of the soft and tender heart of the sage by referring to the incident of a mere bird transforming him into a poet. By alluding to this incident a rich scope is provided by the poet to help visualize the melting heart of the sage at the sight of Queen Sītā in such a dire distress. The delight of the sensitive reader is occasioned here by the promotion of the sentiment of pathos by the poet's art.

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* Saduktikarṇāmṛta, I. 91. § Raghuvaṁśa, XIV. 70.

To cite another example of the same:—

*O lady, take me to be a bosom friend of your husband, who is living yet. I am the cloud come to you with his message treasured up in my heart. It is I, as you know, who urge the tarrying travellers on the road into the arms of their pining beloveds by my majestic and deep rumblings, in order that they might add toilet to their unkempt hair.** (32)

Here we have, in the first place, a very significant vocative (*avidhave*) which infuses confidence in the mind of the person addressed.

The qualification that he is her husband's friend points to his respectability. The intimacy of friendship is reinforced by the epithet 'bosom', and justifies the possibility of being entrusted with a confidential message. Having thus put her at ease, he approaches the main subject of the message meant for her. The epithet 'treasured up in my heart' reveals his great keenness in preserving it.

One might wonder why some other person endowed with better senses and talents was not commissioned for the task. So he adds that he alone possesses special qualifications in that regard. He is a 'carrier' of water by nature and carrying something is his speciality. He hastens the hosts of travellers sinking with fatigue on the road by his own rumbling sounds. The plural throughout brings out how his helping nature is evidenced repeatedly. The sweet and delightful sounds of the cloud suggest the words of the ideal messenger. The specification 'on the road' goes to show how assistance is rendered by him even to unrelated persons as his second nature. So much more would be his sense of urgency in regard to a message entrusted to his care by his dearest friend. Finally, the adjective describing the women emphasises how their spirits are drooping owing to separation from their lovers and how at the same time the lovers are deeply attached to them in love.

The drift of the whole stanza is this: 'It is a self-chosen solemn mission with me to display my hearty friendship by effecting the joyous union of lovers that might have been torn apart by fate in spite of their burning love for each other'. The beauty of thought

* Meghadūta, 96.

embodied here by the poet supplies, as it were, the very vital essence of his poem named 'Cloud-messenger', and is supremely delightful to tasteful readers.

A counter example where beauty is lost only to carelessness in respect of sentiment is furnished in the following:—

> *Even on the outskirts of the city, the delicate girl Sītā who had walked hardly three or four steps, started asking Rāma more than once; 'How much more distance remains to be covered yet? Where-upon tears were brought for the first time in Rāma's eyes.** (33)

Here the idea 'more than once' is to be regretted as it does not redound to the nobility of Stīā's personality. Nor does it add to the appeal of the sentiment in question. For, Sītā's undertaking the journey is voluntary and worthy of her nobility. Even if we concede that because of extreme physical tenderness, some such thought came to her mind, no sensitive reader can imagine that it would find verbal expression. Again, it is difficult to believe that repeated assertions on the part of Sītā were required to draw the first tears from Rāma, because even at her first utterance, Rāma is much more likely to break into tears. Thus we see here a very lovely idea spoilt altogether by the poet's concentration straying away for the moment from its object. Therefore, we suggest that the phrase 'more than once' is emended into 'unwittingly'.

Therefore, a definition of poetry which does full justice to the invariable relation of both deserves approval. Literary faults like 'far-fetched meaning' and 'perverse meaning' are automatically put aside and the question of mentioning their non-occurrence as a part of the definition, therefore, does not arise.

Having mentioned so far the unique features of words and meanings in poetry as distinct from their commonplace aspect, the author proceeds to show that there should also be the presence of positive artistic beauty:—

> **Both these are the 'adorned'. Their adornment consists in the poetic process known as 'artistic turn of speech'. (10)**

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* Bālarāmāyaṇa, VI. 34.

'Both these' refer to words and meanings which deserve to be looked upon as the subjects of ornamentation for the enhancement of their appeal. 'What then is their ornament?' one might ask. The answer is that though they are two in number, they have only one common ornament.

What exactly is this common ornament? 'Artistic turn of speech' is the reply. It stands for a charming and novel utterance peculiar to poetry and distinct from familiar usage. It is the very index of the artistic turn that a master-poet's speech takes. In other words, atistic utterance iteslf is the ornament in question.

Let us sum it up once again: apparently, words and meanings both have their distinct existence in poetry and come to be adorned by something different from themselves. The fact of the matter is that the very process of poetic utterance is constituted by the artistic turns assumed by words and meanings. The poetic process itself, in this sense, is the real ornamentation. For, it is extremely delighting in itself. This shall engage our attention more when we consider the concept of artistic beauty further on.

One might object at this stage as follows:—

"Your idea that artistic speech is the only ornament is diametrically opposed to a commonly accepted doctrine. Even the ancients have accepted clearly 'natural description' as an ornament alongside of 'artistic speech'." Our author proceeds to refute the objection forcefully:

For those rhetoricians who hold that 'natural description' is an ornament, what on earth remains for being ornamented? (11)

Rhetoricians who regard 'natural description' as an ornament are such delicate wits shunning the labour of thinking that they do not see the contradiction in terms involved. 'Natural description' is nothing more than the bare statement of the objects as they are in nature. If 'natural description' means 'nature as it is, conveyed without distortion' and can also be termed 'ornament', then we land ourselves in an impossible situation. There will be nothing at all left uncovered by the said ornament and thus there will be no subject outside its province to be ornamented.

It might be asked why this point is emphasised here as it has already been established earlier that the whole utterance, inclusive of its ornament, constitutes real poetry. The truth is that the earlier conclusion refers to the whole reality and its fragmentation into 'unreal' parts is only for the sake of convenience on the analogy of the breaking up of sentence into words and syllables in grammar. The point at issue now is different. The same idea is expressed in a different way:

It is impossible to state anything except in terms of its nature. An object without it is tantamount to a nonexistent idea. (12)

It is not at all possible to affirm anything about a thing except in terms of its nature. The object relevant here is nothing but that which is meant to be conveyed (by the poet). For, an object devoid of nature is as good as a mere idea lacking in existent reality. Such an unreality is beyond the scope of expression through words. In other words, what is purely unreal is also indefinable. The very word for nature in Sanskrit (namely, *svabhāva*) means etymologically that it is something which admits of both expression and significance. An object's nature is thus nothing but its expressibility and significance. Hence whatever be the object, its knowledge as well as its expression through words, depends solely on its nature. Without it, a thing is no better than a non-existent chimera like the hare's horn and is beyond the powers of expression. As a result, nature enters as a necessary constituent of every form of speech; and even the language of cart-drivers should, at that rate, be regarded as providing good examples of adorned poetry as it contains natural description.

Another argument is offered below:—

If the body itself should be reckoned as ornament, what would be the other thing which it can adorn at all? Never does one climb upon one's own shoulder. (13)

Whatever be the object described, its very nature deserves to be regarded as the body of description. When the body itself is counted as an ornament, where is anything other than itself to be adorned by it? If it is said that it adorns itself, the contention is wrong because

it is impossible. Never does it happen that one climbs up on one's own shoulders, since the two activities (remaining stationary and climbing) are contradictory.

Furthermore, even granting for argument's sake that such a description is somehow possible, it must be pointed out that—

In the event of nature-description itself being regarded as an ornament, when another ornament is also added, the question arises whether the distinction between the two is manifest or unmanifest. (14)

If manifest, there should be only 'separable union of figures', and if unmanifest only 'inseparable union of figures' everywhere. There should be no scope at all for the remaining figures of speech, (15)

If nature description itself is an ornamenting figure of speech, when it is further adorned by another figure of speech, there are two logical possibilities. Either the distinction between the two, i. e. the natural description and the super-added ornament, is clearly discernible or indiscernible. If the first alternative is accepterd, then it follows that in the whole realm of poetic language, we will have only 'separable union of figures' as ornament. If the second alternative is accepted, everywhere there should only be the single ornament of 'inseparable union of figures.' If one were to ask — what is the harm?, the reply is that there will be no scope left at all for the other figures of speech like the simile. In other words, they would all become meaningless. Their very difinitions would become purposeless.

In case the 'separable union of figures' and 'inseparable union of fligures' are themselves held to be the province of all figures like the simile, it would be pointless because the ancient rhetoricians have never accepted such a possibility. Thus the whole argument is absurd like masticating the sky.

Let us come back to our point. It must be accepted perforce that an object finds entrance into the poetic process only as a result of its attraction to the imagination of the poet. What delights sensitive readers is nothing but its nature which deserves

to be regarded as the very body of the poem. Forming the body as it does, it has to be further adorned by another figure invented by the poet. That is why we have been careful in stating earlier that that alone which possesses such refreshing natural beauty as can draw the appreciation of delighted readers, is to be reckoned as "meaning," and that both these are the "adorned."

So far the complete significance of the phrase 'word and meaning' occurring in the definition of poetry has been brought out. Now the next element in the definition, namely, 'together' is taken up for detailed consideration:—

When it is so obvious that word and meaning are ever experienced jointly, what is the special import of mentioning it (in the definition)? (16)

'Word and meaning occur together and they are experienced invariably in their undivided state. This being so, what fresh point is gained in stating a common-place that the two are found together? In other words, it is tantamount to the fallacy of proving an already established conclusion. The intimate relation between word and meaning is innate: No thinking man would trouble himself by restating an obvious truth without special significance.'

This is indeed a valid objection. The point, however, is that here in poetry we are not alluding to the well-known intimate relationship invariably characterising word and meaning. If that were meant by the word '*Sāhitya*' (lit. mutual coherence), difficult sentence constructions like Pāṇini's aphorisms and irrelevant ravings of cart-drivers and so forth would all be covered by the term '*Sāhitya*'. Again in that case there would be nothing like a new branch of study under the name *Sāhitya* (Poetics) on a par with Grammar, Exegesis and Logic.

'Even the new branch of study passing under the word *Sāhitya* is quite well known as distinct from other studies like Grammar. Hence, even if you mean that new branch of study, how can you escape the charge of repetition?'

This calls for a detailed reply:—What we call *Sāhitya* has been invariably referred to by that name in the long course of the history

of Poetics and yet so far there has not been a single scholar who has devoted his attention to explaining even a little of this concept, although the concept itself is very interesting, representing as it does the highest watermark of the poetic art. So let us undertake for the delight of the bee-like critics a consideration of the strikingly beautiful essence of the concept underlying all compositions of the best poets and impressing us as containing the collective beauty of the ambrosial drops to be found in the heart-lotus of Sarasvatī, the goddess of poetry.

The sāhitya or mutual coherence between word and meaning in respect of beauty is nothing but a unique poetic usage, involving neither more nor less than the exact form of word and meaning required to make the whole beautiful. (17)

What we mean by *Sāhitya* is not merely the mutual coherence invariably found between word and meaning but their extra-ordinary efficiency in the artistic usage of the poet to bring delight to the readers. The qualification that 'the poetic usage involving neither more nor less than the exact form of word and meaning required to make the whole beautiful' is inserted in order to indicate that the two are competing with each other, as it were, to produce delight. Between the two, there should be no excess nor deficiency in respect of the contribution of either.

It might be averred that such an equality is quite possible even between two imperfect units. That is why it has been explicitly stated 'in respect of beauty,' This consideration of beauty is what culminates in the delight of the readers. An artistic usage directed to this end, and presenting word and meaning in the most apt and striking aspect is denoted by the term *Sāhitya.* It is the mutual relation between one word and another as well as between one meaning and another which is intended by the expression. We have already seen that the definition of poetry entails the sentence as a whole since the meaning is completed only at the end of the sentence.

'Why should there not be a relation between any word and any meaning or *vice versa ?*'

That is not possible because such a transgression of the natural order cannot contribute to either utility or a rightful construing. Therefore, the term *Sāhitya* must be restricted so as to apply only to such an extraordinary graceful usage of the poet in which the graces of word as well as meaning vie with each other to produce delight in the reader.

The rise of excellences like 'sweetness' in harmony with the 'style', the employment of figures endowed with abundant artistic beauty; (34)

the full development of 'sentiments' in keeping with the prescribed 'modes'—when all these are competitively present in both word and meaning; (35)

we have the quintessence of speech classified as word etc. and causing delight to the reader by its beauty. It is this which is designated here as Sāhitya. (36)

These four branches of study, namely, Grammar, Exegesis, Logic and Poetics are of help to every sentence-construction. Grammar makes us understand the correct spelling of a word, say 'cow', and also indicates the five basic relations of the word and the six predicative relations of it contained in the sentence; Exegesis helps in determining the total purport of a sentence as a whole after construing the several words in a proper order. Logic then tests its validity with reference to the means of knowledge like perception, and points out what is logical. Finally, Poetics explains the factors of beauty to be found therein and responsible for the reader's delight.

Although it is true that each of these four branches of knowledge enjoys a primacy in its own field and becomes but secondary outside it, still poetics which lays bare the very vital principle of beauty in all speech or the poetic process connoted by the term Sāhitya deserves to be regarded as excelling one and all. For, even when it enters a composition incidentally, it does confer a flavour of its own beauty on it; when, however, there is no trace of such a flavour, we have a loss of beauty altogether. This leads to its dismissal as of no use; and the whole endeavour would thus be rendered a waste. It has already been shown how Poetics has a useful function superior to those of the other branches of knowledge and how it can confer

benefits over and above the four values constituting the subject-matter of other sciences.

That which produces delight in sensitive readers even by its beauty of style, though lacking in thoughtful content, just like melodious music—; (37)

that which is relished in its entirety without distinction of word and sentence import after the initial grasp of primary meanings, even like the unique savour of a sweet drink by men of taste—; (38)

and without which a composition would appear lifeless to the critics, just like a body deprived of life and like a life devoid of vitality; (39)

and from the presence of which proceeds creative freshness of speech with a beauty discernible only to an accomplished critic, this shall be discussed now. (40)

The above are recapitulatory verses. After a detailed explanation of 'togetherness', the general nature of art as revealed in the poetic process is now taken up for a fuller treatment.

Art in the poetic process is divisible into six categories. Each one of them may have numerous subdivisions, every subdivision striking one by a new shade of beauty. (18)

The process or function of the creative poet is ultimately the poem itself. Its art is that unique charm which marks it off from other modes of composition. The main categories of it are six. That is to say that they exhaust the number of major varieties. Of course, each one of them may admit of numerous subdivisions. And the subdivisions too will be characterised by striking shades of beauty. They are set forth as follows:—

Art in the arrangement of syllables, art in the base form of substantives, and also art in their inflection forms. (19)

What is meant is that there should be skill in the matter of employing words with a view to their sound effect; such artistic skill in the very choice of words will surely bring a beauty far superior to anything achieved along conventional lines. It is a unique abundance of beauty bound to delight men of taste. For example—

At first reddish, then golden in glow, later like the pale cheek of a maid love-lorn, next, as white as a lotus shoot just cut, the rising moon goes on to remove darkness.[1] (41)

Here we see a perfect instance of abounding verbal beauty brought about solely by the poet's skill in the arrangement of syllables. This skill in verbal arrangement itself is well recognised even by the ancient theorists under the term 'Alliteration'. The divisions under this head shall be taken up for a fuller treatment later in the chapter on definitions (II. 1).

'Art in the base form of substantives': Words may be nouns or verbs. Their crude form will be either base or root. In their usage by the poet there is scope for artistic skill. In fact, this admits of various forms. When a word in common usage is employed so as to include an attribution of associate meanings other than the primary one, we have the first variety, e.g.:—

Rāma I am and can bear every mishap. (42)

The second variety of it is instanced where a proper noun is employed in such a way that it involves an attribution of the extraordinary speciality of the feature under description in the sentence primarily. e.g.:—

This is Rāma, so famous in the worlds for his heroic feats, though His Majesty (Rāvaṇa) is not aware of him by our misfortune! Here is the Wind-god himself singing his glory like a bard, with all the seven notes produced while passing out of the hollows of the row of giant Tāla trees struck by a single shot of his[2]. (43)

The word Rāma here is so used as to emphasize the attribution of associate features like extraordinary valour. Art in the use of synonyms is again a sub-variety under this head (art in the base form of substantives). Out of a number of synonyms possible, only that is chosen which is especially significant in the context. e.g.:—

'Only the left eye is anointed with collyrium and so is the bosom on the left side bulging large. And all of a sudden the waist seems slender while the pubic region looks wide'—Thus

[1] Subhāṣitāvalī, 2004. [2] Kāvyaprakāśa IV. 109.

did the hosts around him wonder often when they saw for the first time the body of the foe of Cupid merged with his beloved! May it protect you. (44)

The poet's choice of the expression 'foe of Cupid' in preference to other synonyms of Śiva reveals unique art. For, the merging of the body of Cupid's foe with his beloved is something beyond the stretch of imagination; and hence the immediate reaction of wonder on the part of the hosts becomes quite appropriate. The more one appreciates it the greater will be one's sense of wonder leading to the realisation of the vital significance in the phrase 'for the first time'. This artistic use of synonyms is also found to include hints of even features which are conceivably no parts of the literal meanings e.g.:—

"O King of Aṅga! Commander-in-chief! The Emperor's favourite! Now protect this Duḥśāsana from Bhīma!"[1] (45)

Here all the three synonyms used convey ironically that Karṇa, who is the object of ridicule, cannot be conceived of having any ability to protect Duḥśāsana. Hence the challenge is flung in his face—'protect him!'

Of this same 'art in the base form of substantives' we have another variety which may be called 'the beauty of metaphorical expression.' e.g.:—

(1) Even the slightest atom of baseless insult will ruffle the mind of people with self-respect.

Another example:—

(2) The fame is such that it can be held in one's hand.

The word 'slightest atom' signifies primarily a concrete object which is very small in size. But by means of the metaphor based on the general similarity of smallness, it is made to apply even to an abstract entity, namely, insult and means here only 'slight'. Such a usage partakes of beauty in so far as it delights the men of taste. In the second example, the quality (of denseness) which is possible physically only in the case of concrete objectsl ike flowers, is made to

[1] Veṇīsaṁhāra, III. 47 f.

apply even to the abstract entity of fame on the basis of general similarity between the two, and this acquires charm. Similarly, expressions like 'billowy' which primarily apply only to liquids when they are surging with waves are often found in poetic tradition to apply even to solids, only on the basis of general similarity, as in:—

When the bosom was made billowy by her heaving breath..[1](46)

Sometimes, a word denoting a liquid may be poetically used to mean an abstract entity; e.g.:—

For a 'droplet' of time at least, these arms of mine which have long forgotten their playful engagement with divine armies, may find an occasion to allay their burning itch for prowess. (47)

In the above examples, the words 'billowy' and 'drop' contribute to artistic beauty. 'Beauty in epithets' is yet another variety of "art in the base form of substantives"; wherein art or beauty appealing to men of taste springs from the significance of epithets only. e.g.—

Her feverish heat is such that it might boil lots of water! Her tears are so profuse as to flow out in large channels! Her sighs are so many lamps burning with flickering jets of flame! Her body is submerged in pallor. What more need I say? The whole night she sits at the window watching the road by which you are expected, protecting herself from moonlight with her hand placed like an umbrella.[2] (48)

Here, 'heat', 'tears', 'sighs', 'body' etc., have no beauty in themselves. But each of them acquires a measure of unique charm by virtue of their epithets. Another example:—

In the presence of elders, she stood abashed with downcast face; her buxom breasts heaved and shook. Yet she swallowed her agitation and turned on me a tearful glance revealing only a third of her gleaming eye lovely like that of a deer in fright. Was it not tantamount to her telling me—'Remain'?[3] (49)

The epithet here, viz., 'lovely like that of a deer in fright adds a unique charm to the one-third of her gleaming eye by stressing its similarity with the eye of a deer in fright, especially when the maiden

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[1] Subhāṣitaratnakoṣa, 737. [2] Viddhaśālabhañjikā, II. 21.

[3] Dhvanyāloka (Dharwar edn. 1974), p. 116.

was looking more beautiful than ever in her embarrassment due to the presence of elders.

Next comes 'beauty of concealed expression' which is another variety of 'art in the base form of substantives'. In this variety we see how the nature of an object endowed with a unique loveliness or excellence in its peculiar setting and which cannot be conveyed clearly in a direct way, can be best conveyed by a concealed expression rich in suggestive force. e.g.:—

This one, a false custodian of pledges, is out to do something, O dear![1] (50)

The context is this: Vatsarāja's heart is filled with grief at the reported death of Vāsavadattā. He seeks to take the hand of Padmāvatī in marriage only with the prospect held out that it is the one thing he ought not to do. He feels as if it were a heinous sin which should not even be named. This feeling is forcefully brought out by the use of the pronoun 'something' which has reserves of concealed meaning. To take another example:—

With eyes closing in drowsiness, her gait slowed down by drink, that lovely one uttered such sweet expressions, neither meaningful nor meaningless, which still suggest something in my heart even now.[2] (51)

The word 'something' suggests the indescribable delight of the heart at listening to her and which can only be experienced. The word 'such', again, alludes to the expressions which are remembered as coloured by that unique delightful experience. The phrase 'neither meaningful' brings out how it is open only to personal experience and hence beyond description. The epithet 'nor meaningless' rules out any defect like incoherence since the sweet expressions described to bring extraordinary delight. In all these three instances we notice beauty in the usage of epithets.

Another variety possible under the head, 'art in the base form, of substantives' is—'beauty in the speciality of linguistic structure.' Out of a number of possibilities of linguistic structure like compounds, poets are seen to prefer only a few with a view to their speciality. e.g.:—

Amid sprouts are seen the tender leaves.[3] (52)

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[1] Tāpasavatsarāja; quoted in full in Ch. IV. [2] Locana (NSP edn.) p. 60.
[3] Viddhaśālabhañjikā, I. 23.

Another example:—

'The body is submerged in pallor'[1] (53)

Or:

'Even the moon's crescent, with ooze of ambrosial light; not a man is there who does not get upset by its sight.' (54)

Another variety of the 'art in the base form of substantives' is the 'speciality in gender'. Words in different genders are sometimes made to govern a single idea with a view to suggesting some speciality. e.g.:—

In this insensitive world, who else is there with such a large-sized ear and longish hand to deserve my musical plea?[2] (55)

Or:

Sītā is his spouse (*dārāḥ* — masculine plural form in Sanskrit).[3] (56)

There is one more form of this 'speciality in gender'. When the poet pitches upon only the feminine form of a word because of its tenderness though it admits of other genders, on the ground that 'even the feminine name itself is pleasurable' we have an instance of this second form:—

Look at the yonder river-bank (*taṭī*-feminine form). (57)

There is one more variety of beauty—viz., 'beauty in the speciality of verbs' under the same head of 'art in the base form of substantives'. This is instanced where poets offer usage full of charm brought about by artistic expression while describing the speciality in verbs. The speciality in verbs is seen to yield diverse shades of beauty to discourse in poetry. e.g.:—

When Rudra disrobed her during amorous sport, Pārvatī closed a couple of his eyes with her tender palms and gave a (sudden) kiss on his third eye, which indeed triumphs![4] (58)

The import is: Though in this verse, the third eye is to be covered in common with the other two, and is as much an eye as the other two, the Lord's third eye alone is most victorious in so far as it is

[1] See ante No. 48. [2] Subhāṣitāvalī. 628. [3] Bālarāmāyaṇa, III. 27.
[4] Gāthāsaptaśatī, 455.

covered with a kiss of the goddess. The verb 'triumphs' in the verse has a striking beauty which can be felt by men of taste.

Or:

May the nails of the god Hari (Narasiṁha) in his lion's form assumed at will, preserve you—nails which set the moon at naught by their clear lustre and which cut asunder the woes of devotees.[1] (59)

The poet has attributed in this verse a unique activity, namely, the cutting away of the woes of devotees which is so different from their cutting activity well known to the people. Thus there is infusion of 'the beauty in the speciality of verbs.'

One more example:—

May that fire from the shaft of Śiva burn down your sin![2] (60)

The verb here also is imbued with special charm as in the earlier example.

A third example:—

Indeed, Cupid triumphs with his bow thrown out of action easily by the charming women having tremulous and proud looks, merely by their eyes stretching to the dark lily on the ear. (61)

In this example, Cupid's activity is described as being stopped easily by the very looks of charming women. And this itself is said to be a point of triumph in his favour. What need, then, remains for extolling the glory of the women themselves, through whom such-a grand victory is possible for Cupid!

The purport may be summed up as follows:—

Cupid, a conscious personality, brought to a close his own shooting effort, fully appreciating the all-conquering capacity of the graceful looks of the women, thinking—'My purpose of conquering the three worlds is being accomplished by these alone.' The inordi nate greatness of the assistance occurs in a flash in the poet's mind and the verb 'triumphs' is used forcefully to bring it out as the cause of activity.

A fourth example:—

Those sweet expressions still suggest something in my heart. (62)

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[1] Dhvanyāloka, I. 1. [2] ibid. p. 44. (Dharwar ed.)

Synonyms like 'proclaim', 'declare' and so forth have not been used by the poet in place of 'suggest', because the poet intends to convey the idea that those uniquely charming expressions imply something indescribable in words.

Now we may take up "the art in inflection forms" which is another variety of poetic art. The inflection forms meant are those of nouns and verbs, and words taking these will admit of numerous possible forms such as—(1) significant number, (2) significant case, and (3) significant person. We have an example of the first when the dual or plural number is significantly used by a poet. e.g.:—

His wife is Sītā. (63)

(The original Sanskrit word for wife is *dārāh* whose gender is masculine and number plural).

Another example:—

Her two eyes are beds of full-blown dark lilies, her two hands a veritable stretch of lotuses.[1] (64)

Here the use of the same case termination to govern words which are in the dual and plural numbers is highly delighting.

Beauty due to significant case is instanced where sentience and sentient behaviour are imputed to even insentient objects and the cases governing the agent etc., are used with a view to heightening sentiments etc. e.g.:—

The flow of tears is heavily drenching the bosoms by slow degrees. Her sweetest musical voice is choked forcibly within her throat. Her cheek, so pale as the autumnal moonlight, drops into her palm. Indeed we are baffled to give a simile to the agitation surging within her. (65)

Here insentient objects like the flow of tears have been imputed sentient agency by the poet. The heroine is so overpowered and weak that they can start doing such things, she herself being unable to do anything. Furthermore, her limbs like the cheek etc., betray her condition visibly to onlookers like us. But we are at a loss to know the extent of her inner agitation which is only within the range of her experience.

[1] Tāpasavatsarāja.

Another example:—

Your teacher in archery is Śiva himself the Lord. Your defeated rival is Skanda himself. Your home is the sea pushed back by your axe. And this earth itself is the alms gifted out generously. All this I concede; but my sword is shy to enter into a contest with your axe which has severed the neck of Reṇukā.[1] (66)

The usage 'my sword is shy' illustrates as before beauty of 'significant case'. 'Significant person' is made to convey beauty when poets indulge in interchange of 'persons' with a view to poetic beauty as when they employ a noun in place of the second or the first person. e.g.:—

Due to our misfortune, if His Majesty does not know him....(67)

Instead of saying 'you don't know', it is said: 'His Majesty does not know' with a view to poetic effect. Similarly, the interchange of 'persons' is possible even when there are only nouns without express verbs. e.g.:—

This person wishes to ask you a question, O foremost one in penance! You may make reply in case it is not secret.[2] (68)

Here instead of saying 'I wish to ask you', it is said 'This person wishes to ask you'.

One more example:—

This one whose vow is a mere show.[3] (69)

Here also beauty is felt in the use of 'this one' in place of 'such as I am'.

Only a few important forms of artistic beauty have been presented here to serve as examples. But thousands of them are possible in the plentiful usage of master-poets and they may be discovered by men of taste on their own.

And art in a whole sentence admits of a thousand varieties. In it is included the whole lot of Figures of speech. (20).

The art relating to a sentence is a further variety (of poetic art). A sentence is a group of words which is defined as 'verb in relation

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[1] Bālarāmāyaṇa, II. 37. [2] Kumārasambhava, V. 40. [3] See ante 50.

with indeclinables, nouns with case terminations and attributes' and signifies verses and the like. Over and above the kinds of particular beauty noticed already, a new beauty of artistic utterance relating to the whole verse is possible. e.g.:—

> *Leaving the goddess of Wealth who was in your company till then, you did come to the forest with me. As soon as she got you again, I fancy, the jealous goddess would not suffer my stay in your residence!*[1] (70)

This is the message sent by Sītā to her dear husband when her heart was overwhelmed by grief (at her desertion). That you, who were once eager to go to the forest with me rejecting even the goddess of Wealth who was dancing attendance on you, could do this is something which cannot be imagined as possible even in a dream. That goddess surely must have been unable to brook my presence in your home because of her jealousy which is quite natural in a co-wife.

The idea, in other words, is:—'That I, after becoming once an object of so much favour on your part even at a time when you were weighed down by the direst distress, should now be exposed to the humiliation of desertion without a reason when you are installed in your empire—whether this is proper or improper deserves to be considered by yourself, knowing as you do the course of justice.

The artistic beauty which is under consideration now is thousand-fold in its manifestations, that is to say, is analysable into numerous varieties. The word 'thousand' here denotes only a very large number and does not mean literally the number thousand, as for example in the expression 'A thousand not to be killed'. Since the ways of poetic imagination are endless, no specific number of varieties can be laid down. One might still aver that one cannot make out this artistic beauty of sentence in its manifold manifestations: hence it is added that the whole lot of figures of speech are included under it. Figures of speech, viz., simile etc., are quite well known in the poetic tradition and all these come under it. In other words, they will not appear to be different; they will get their significant names only as so many alternative forms of it. The group of figures will

[1] Raghuvaṁśa, XIV. 60.

be treated at length with individual examples in a later chapter devoted to their definition.

The 'beauty of sentence' has been explained. Now the 'beauty of section' which is a group of sentences and the 'beauty of work' which is a group of such sections is taken up for consideration:—

The 'beauty of section' and the 'beauty of work' will be treated now under the two heads, 'natural' and 'artificial', both yielding aritstic delight (21).

The beauty or charm in composition which is evident in 'any section of a work' and 'work' as a whole like drama and so on, is now being taken up for exposition. It will yield artistic delight by virtue of beauty of two types:— one, 'natural' and the other 'artificial' or that which is achieved by learning.

An example of artistic beauty in the 'section of a work' is the following:—we read in the *Rāmāyaṇa* that when Rāma was out pursuing Mārīca in the magic form of a Golden (lit. 'Diamond') deer, Sītā heard the heart-rending wails of Rāma and became so agitated that she scolded and despatched Lakṣmaṇa to his rescue, regardless of her own life's security.

Indeed, all this is highly inappropriate. For, when his attendant is close at hand, it is not at all plausible that the chief person will engage himself in such a pursuit. Again, after Rāma has been glorified as a hero with the highest valour, the very possibility of his life being saved by a younger brother is totally inappropriate. With these considerations in mind, the author of the play, *Udātta-rāghava* has re-arranged the incident by his genius and made it appear that it was Lakṣmaṇa that went to hunt the deer Mārīca, and that Rāma was sent by Sītā to his rescue in her agitation.

Similarly, in the *Kirātārjuniya* also we find only the seeking of his own arrow by the hunter plainly stated in the hunter's words. But, as a matter of fact, Arjuna who takes the purport into account understands rightly that the hunter's meaning is a challenge for fighting. Thus, it is said therein:—

You have used persuasion, temptation and even threat to cause division in my mind. And while claiming this arrow, you have so spoken that what is unjust appears as if it were just.[1] (71)

We may now take up the artistic beauty in a whole composition. In whole works such as complete dramas written by master-poets on the theme of the *Rāmāyaṇa*, we find at the outset only a striking description of the great hero, rendered beautiful by the judicious combination of all the fivefold types of artistic beauty and causing delight to a man of taste. But the ultimate truth remains moral instruction, both positive and negative, taking the forms—'one should live like Rāma, not like Rāvaṇa.'

So also in the play Tāpasavatsarāja, the theme taken up is the glorious life of a hero whose heart is as tender as a flower and whose sole interest lies in pleasant entertainments. But, as a matter of fact, ministers expert in policy are instructed in this way that they should ferry their king to safety by one or the other means, especially when he has sunk deep in the ocean of calamity. This point will be taken up for further treatment in the sequel.

Thus we have indicated summarily the sixfold types of artistic beauty in the poetic process by a bare enumeration of their names. Further explanations will follow later when each one of them is defined.

Diction comes next for our consideration:—

Diction is the name given to the art of sentence-construction which is congenial to heighten inner and outer charm of both 'meaning' and 'word' and which is at the same time a partaker of the poetic process (22).

The choice arrangement or usage itself with efficiency is known as diction. The efficiency intended in this context is in regard to poetic creation. This contributes charm to the work, consisting of sentences in the form of verses etc. Further it has this qualification, viz., the two qualities of inner charm and outer charm relating to both 'word' and 'meaning' which will be furthered by it or remarkably

[1] Kirātārjunīya, XIV. 7.

heightened by it. 'Inner charm' is the fruit of dynamic imagination and causes delight of the heart. 'Outer charm' on the other hand is the beauty of arrangement and diction promotes both these. e.g.:—

> *Placing her left hand on her broad hip, her waist turning archly, stretching forward her high breast and with her chin touching the shoulder, she threw at me longingly two or three flashes of side-looks. They bore the grace of a pearl necklace with blue sapphires strung at the edges and brought love-fever on me.*[1] (72)

In this verse we see the height of 'inner charm', which is the cause of hearty delight and which is achieved by the poet's use of all his skill. We see also the height of 'outer charm' achieved by the wealth of word-arrangement.

After explaining the nature of diction, the author proceeds to examine the nature of the delight produced by poetry in the man of taste:—

> **The quality delighting men of taste is something over and above the three elements so far considered, namely, 'meaning', 'word' and 'artful expression'. It has a unique beauty of unfailing appeal. (23)**

Poetry has a power to bring delight to men of taste. It is over and above the three constituent elements namely 'meaning' or 'content', word or language and artful expression or ornament. No doubt all these three contribute to excellence. But we are talking here of beauty which is beyond this. Hence it is a fourth principle having its own distinct nature and excellence. What is more, its charm carries a unique unfailing appeal. By 'unique' we mean that which can only be felt by a man of taste in his own heart. The appeal is like that of perfume sweetly surrounding an object.

An example:—

> *The tapering buds of lotus-bulbs are in full bloom in the lotus ponds. They are now rivalling in their beauty the small sprouting*

[1] Subhāṣiraratnakoṣa, 465.

tusk of a young cow-elephant. It is by swallowing these that swans acquire a unique shrillness of note in their songs, the astringent taste clearing their throats(like medicine).[1] (73)

In this example it is difficult to specify any of the three, viz., 'meaning', 'word' and 'artistic expression' as the most intended object of the poet's effort. Yet he has succeeded in making it delightful to men of taste by dint of his resourceful genius.

Though, as a matter of fact, in all the examples cited, it is possible to illustrate virtually all the elements required of good poetry, still our remarks are made only in regard to the most outstanding aspect of beauty. This should be borne in mind by readers throughout the book.

After indicating the general definition of poetry, the author now proceeds to set the triple division of styles by way of illustrating its particular manifestations:—

There are three styles which serve poets as high-roads. They are: (1) 'the elegant', (2) 'the brilliant' and (3) 'the mixed'. (24)

In poetry there are only three styles or high-roads followed by poets. They are neither two nor four; like the fixed number of Vedic accents, only three are recognised by the experts. They provide so many pathways for the progress of poets. In other words, they are the very stimulators of the creative functioning in poets; they are responsible for the production of poetry itself. Their names are set out as follows:—(1) the Elegant, (2) the Brilliant and (3) the Mixed. The nature of the Mixed is such that it partakes of the characteristics of both the others. It admits of dual shades of beauty. Their nature will be set forth in the sequel when they are defined.

A number of controversial opinions are possible in regard to this issue. For, the ancients have propounded three styles, Vaidarbhī etc., naming them after the geographical divisions of the country like Vidarbha. They have also declared that in point of quality also they represent the best, the average and the low. Some other writers have mentioned only two styles namely, Vaidarbhī and Gauḍī. Both

[1] Dhuanyāloka (Dharwar edn.) p. 286.

these views are wrong. For if styles should be divided after the geographical regions of the country, they would have to be endless as the geographical regions are infinite. Nor can one establish that the specific style is a peculiarly provincial characteristic like one's marriage with the daughter of one's maternal uncle. A provincial characteristic rests only on the custom of elders and is not beyond the bounds of practice. The composition of a specific kind of poetry, on the other hand, is dependent on a complete causal apparatus such as creative power and cannot be achieved as and when one pleases.

Nor can it be asserted that poetic creation has any innate charm even like the musical sweetness of songs in a South Indian language owing to harmony in tune etc. For, if it were so, every one should have been able to write poetry. Even if it is conceded that genius is a gift of nature, the acquired causal equipment such as learning is by no means restricted to particular geographical regions. There is no invariable connection between the two. It may be sometimes absent even in a given geographical region and may be present elsewhere outside that region.

It is not at all proper to lay down that styles are divisible into three types, viz., the best, the average and the low. What we expect from a literary theorist is the treatment of any poetry that delights the man of taste. As the 'average' and the 'low' styles cannot possess beauty similar to that of Vaidarbhī, the treatment of these would be rendered futile. The argument, that they are explained only in order that they might be avoided, also does not appear cogent; and it has not been accepted even by the formulators of styles. Poetry, certainly, is not something to be composed at any cost with whatever means are there at one's disposal, even like giving alms to the indigent. Of course we do not object if the theorists urge the plea that they have pitched on geographical reasons only in order to designate the three styles with names. The same defects will apply to the theorists setting forth two styles. So let us now put a stop to this useless effort at squeezing out juice from a thing which is totally dry.

The different styles in poetry are most satisfactorily explained only in terms of differences in the nature of poets. If a poet is gentle

in his temperament, he will naturally be endowed with an elegant creative imagination since the creative power and the creator are, in the ultimate analysis, identical. That soft quality of his imagination builds up an equipment only in relation to instances full of soft and tender appeal. These two again, i.e. creative imagination and equipment direct the course of the poet's practice only along the elegant style. In the same way, a poet's temperament opposed to this also can be recognised as beautiful in the context of our definition of acceptable poetry. A poet will develop a brilliant imagination in conformity with his ostentatious temperament and he will build for himself an equipment in his studies rich in the beauty of scholarly allusion. The two together affect his mind like perfume and make for a flair of brilliance. So he starts practising the brilliant style.

In other poets we find a temperament which is a mixture of both the above types. In them springs a creative imagination which is one of mixed beauty. Due to that imagination he starts acquiring an equipment which contains charming elements taken from both. And his practice also, naturally, will be in the mixed style: its appeal is due to a happy mixture of the first two styles.

These are the three types among poets who start writing poetry of the highest beauty indicating the very summit of achievement in all the factors conducive to poetic creation. Since they serve as high-roads for the progress of poets, the three types of style are called 'Mārgas'.

Although the styles have to be infinite in number, because the poetic temperaments are infinite, the triple division proposed is quite cogent because it is impossible to count and exhaust each and every aspect. Thus, when we are discussing the nature of beautiful poetry, the first type will be that which is naturally sweet and elegant, since poetry which is not beautiful falls outside the purview of our enquiry. Only that poetry which is beautiful though it does not come under the first head gets the designation of 'the brilliant'. Since both the styles are beautiful, the third constituted by combining the beauty of these two reasonably may be held to possess its own beauty. All these three have their own unfailing aspect of appeal; and as such, there is never any deficiency in their ultimate result, namely the readers' delight.

We may anticipate an objection at this point: Naturalness deserves to be affirmed in the case of the two types of creative imagination. They are innate. But how will it be applicable to the poet's equipment and practice which are, after all, acquired?

This is not a defect; for, even if we leave alone the activity of poetic creation, in other fields also we do observe that equipment and practice proceed in all men only in tune with their unique nature or temperament as conditioned by innate tendencies. The two result in success only when they serve to reveal the innate poetic nature. In so far as innate nature and these two are related mutually by the relation of the helper and the helped, nature sets them into action and they in their turn add to its development. So much so that even the nature of insentient objects finds full expression by the effective presence of other objects which are in tune with it. For instance, the moonstones start oozing out their moisture as soon as they are touched by the rays of the moon.

After enumeration of the styles, the author proceeds to define them now:

That charming style where fresh words and meanings both blossom forth by virtue of the poet's undimmed imagination, where ornaments are few and yet lovely as they come in without effort (25);

where studious technical skill is superseded by the prominence given to the inner nature of things, where beauty is felt due to sympathy by men of taste who are experts in enjoying sentiments etc. (26);

where the beauty is such that it eludes the critic's power of analysis, where the wealth of beauty reminds one of the supreme artistic creation of the universe by the Creator himself (27);

wherein every element of beauty is a result of the poet's imagination alone and suceeds in conveying flashes of gentle grace (29);

such is the style called 'the elegant' which master-poets follow like bees roving along the grove of full-blown blossoms. (29)

The style described above is known as 'the elegant'. Great poets like Kālidāsa have followed it in the past and written excellent

poems by resorting to it. A simile is given in the words—"like bees roving along the grove of full-blown blossoms." When the grove is full of lovely flowers in full bloom, naturally it will attract the bees towards itself. By this simile the author intends to suggest an elegance about the style which is comparable to the natural loveliness of flowers. The poets are likened to bees to indicate their singular interest in collecting the best essence of speech in the same way as the bees which seek the honey in flowers.

Another characteristic of the style is brought out in the line "wherein every element of beauty is a result of the poet's imagination alone"; in other words, even the slightest amount of artistic beauty, i.e. beauty due to artistic expression or figure of speech is entirely due to the poet's imagination i.e., creative power. It will never appear to be external or artificially imposed. Furthermore, it "succeeds in conveying flashes of gentle grace." This is the same as elegance whose animated touch is responsible for beauty which appeals to men of taste. The style will be replete with it in such a way that it will be juicy. The style is thus characterised as one with perfection of beauty. e.g.:—

> *Heated up exceedingly is the day, the night too is extremely slender. The two torn apart by conflicting actions appear like a couple filled with regret.*[1] (74)

The figure of speech here is certainly not an external appendage. It is a fine flower of the poet's inventive imagination and has an easy shade of paronomasia, which contributes to beauty here. The words 'heated up' and 'slender' (in the original these two words in masculine and feminine respectively can convey the implied personification of Day and Night as husband and wife) are so used as to bring out essentially the charming nature of the two and cannot directly signify any other shade of meaning. But the poet's artistic skill has succeeded in making them fit for signifying the other meaning also by keeping them in tune with it; and this compels admiration from critics.

It may well be asked what the other meaning intended is. 'Conflicting' and 'torn apart' are the two words added by the poet

[1] Raghuvaṁśa, XVI. 45.

into the verse which point unmistakably to the other meaning. Between the things described, Day and Night, absence of co-exsitence is the conflict and difference in nature is what keeps them apart. In the simile, on the other hand, (viz. husband and wife), jealous quarrel manifests the conflict and staying away from each other in anger provides the reason for their being apart. The two adverbs—'exceedingly' and 'extremely' —apply to both equally and strike us as very beautiful, signifying a unique degree of emotion. The shade of paronomasia which is generally secured with great effort occurs here very effortlessly indeed and compels our admiration.

Another significant epithet of style in the text is this: 'where fresh words and meanings both blossom forth by virtue of the poet's undimmed imagination.' 'By 'undimmed' is meant that creative power of the poet which is untainted by defects and which is matured by education in this life as well as impressions inherited from past lives. The verb 'blossom forth' emphasizes the point that the words and meanings must spring out of their own accord as naturally as tender shoots appearing in a plant; they should not be devised by force. They should be 'fresh' or new at the same time appealing at once to the hearts of the discerning readers.

The next epithet is:—"whose ornaments are few and yet lovely as they come in without effort." In this perfect style, even the little grace achieved without extra effort will be such as to attain the rank of a lovely ornament or figure of speech. The word 'little' in the above sentence has reference to a whole section in a poem and is not confined to any single verse. We may take an example:—

> *The palāśa flowers glowing so red and curved like the crescent moon, as they had not fully opened, shone like the nail-imprints of Spring as it were on the bosoms of the sylvan goddesses during their first intimate union.*[1] (75)

Although the expressions 'curved like the crescent moon', 'glowing so red' and 'during their first intimate union' are intended as simple descriptions of natural beauty, still the delightful figure of speech involved in the words 'like the nail-imprints of Spring as it were' gets effortlessly and naturally related to them and acquires great charm.

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[1] Kumārasambhava, III. 29.

Yet another epithet of the style is that 'all studious technical skill therein is superseded by the prominence given to the real nature of objects.' Skill revealing one's vast study should be subordinated to the portrayal of the real nature of objects or things described. The substance is this:— The striking appeal of the essential nature of things as revealed in the vision of the creative mind is itself so effective that all the technical artistry displayed in other poems pale into insignificance when compared to it. As an example of this we might cite the section in *Raghuvaṁśa* devoted to a description of hunting, wherein we read—

> *Before him came a herd of deer to view, with long grass in their mouths and led by a proudly strutting stag. The hinds were halted in their movement by the younglings at every step as they fondly rushed at the teats for milk.*[1] (76) and so on.

We have also a good example in the *Kumārasambhava* in the passage beginning with the line:—

> *The couples revealed their love by their actions.*[2] (77)

and describing the love of creatures:—

> *As the stag tickled the hind with his horn, her eyes were closing in rapture at his touch.*[3] (78)

Further, the style is characterised as that 'where beauty is felt due to empathy by men of taste who are expert in enjoying the essence of sentiments and the like. Sentiments are the Erotic and so on. By 'and the like' are meant dominant moods such as love. Their 'essence' is their highest secret. Those who know it are the experts. Their 'hearty response' implies their heartfelt appreciation involving felt aesthetic experience. The style or poetic diction becomes charming and sweet as a result and causes delight to the hearts of connoisseurs. All the verses from the mouth of Rāma to Sītā as he is returning to his capital in the aerial car, Puṣpaka, after killing Rāvaṇa may be taken as illustrations of this. They fully describe the extreme agony once felt by Rāma during his separation from her in place after place coming to view now. e.g.:—

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[1] Raghuvaṁśa, IX. 55. [2] Kumārasambhava, III. 35.

[3] Ibid. III. 36.

At night I would remember your past embrace accompanied by shivers; and with very great difficulty could I endure the rumblings of clouds as they resounded long in the caves.[1] (79)

These two characteristics of 'the Elegant' style are separately mentioned for a reason. It is this:—subjects like twittering birds, trees, water, the season of spring and so on can become vehicles of sentiment straightway as stimulants; that is to say, sentiments are evoked by describing thoroughly their real nature itself. On the other hand, superior sentient characters like gods, fairies and so forth appear to advantage and elicit the reader's admiration only when they are described as brimming with sentiments like love. This fact has been admitted by poets as their examples themselves testify.

'The elegant' style is also characterised as that 'which is very pleasing by a kind of beauty which eludes the critic's power of analysis.' Surely, beauty abounds in the poem; it baffles the analytical acumen of the man of taste and fills him with delight.

Finally, it is described to be reminiscent of 'the Supreme artistic creation of the universe by the Creator himself. Brahma is the God celebrated as the Creator of the universe. His perfect art is exemplified in creations of beauty like feminine loveliness. Only that perfect art might serve as a simile to the elegant style of the poet. The poet's art too will remain as inscrutable as the art of the Creator himself. e.g.:—

With arms tied up by the bowstring and immobile, and the mouths in a series heaving out sighs, even Rāvaṇa, the ten-headed demon, had to suffer in the prison of King Kārtavīrya Arjuna until he was pitied and set free by that king.[2] (80)

The creative genius of the poet reveals its perfection of art in this verse without any aid of elaborate epithets.

Of the four verses in the text (25 to 29), the first speaks primarily of the beauty of figures of speech relating to sound. The second refers to the beauty of content or objects described. The third points to the elegance of construction, which stands in no need of other artistic devices. The fourth urges that the beauty aimed at should

[1] Raghuvaṁśa, III. 28. [2] Ibid., VI. 48.

not conflict with the demands of natural elegance; and the fifth is concerned with explaining how elegance is related to the content as well as to the form.

The definition of the 'elegant' style being over, the author now turns to a consideration of its salient features.

The first and foremost excellence in the 'elegant' style is sweetness. It is vivified by the use of expressions which are lovely inasmuch as they are uncompounded. (30)

The expressions may be either words with case-terminations or with conjugational endings. When they are used directly without the involvement of compounds and when they delight the heart as being beautiful not only on account of their delighting sound, but also the beauty of their sense and charming usage, we feel the presence of sweetness. It is an excellence whose vital essence lies in the charm of such artful usage, and it is the foremost excellence of the style named the 'elegant'. The word 'uncompounded' in the text above is to be taken in the sense of 'without too many compounds' and not in the sense that there should be no compounds at all absolutely. e.g.:—

Pulling out in a sportive mood the crescent of the moon-crested Śiva, Gaurī smiled and said, "Am I beautified by this, my dear?" Śiva covered her with kisses in reply. May this scene protect us. (81)

In the original verse, the poet's avoidance of compounds, beauty of both word and meaning and charming usage—all the three shine out.

Sweetness over, perspicuity is taken up for treatment:

The excellence called 'perspicuity' is that which brings out the poet's intent without any effort on the reader's part, which conveys the meaning in an instant as it were, and which is concerned with sentiments and artful speech. (31)

A capacity to communicate the poet's idea at once i.e. at the first instant itself, is further characterised as the quality conveying

the meaning without causing any strain. Its scope is inclusive of both sentiments and artful speech. The sentiments are Love and the like, while artful speech is characterised as that which is the general principle underlying all figures of speech. Such is the nature of the excellence termed 'perspicuity.' The most important considerations involved in this are absence of compounded words, direct meanings, uninvolved constructions and use of easily intelligible compounds even when they are used. The word 'intent' in the text carries the special sense of beautiful significance. Here is an example:—

As the snowy winter drew to an end, the lips of the nymphs became ever so clear, the complexion of their faces shone all the brighter and now perspiration stepped in amid the painted designs on their faces.[1] (82)

We have here all the conditions like uncompounded usage and so forth. It is also quite clear that the beauty of the face primariiy caused by the various painted designs is further embellished as it were by the appearance of perspiration drops looking just like pearls.

To take another example:—

Deign to sport in the company of this king on the shores of the wide ocean, rustling with palm-groves. May the winds, wafting the scent of cloves from islands far aff, wipe away the droplets of sweat from your brow[2]. (83)

The perspicuous beauty in relation to a figure of speech can be seen in a verse already quoted

"*The palāśa flowers glowing so red.....*"[3] (84)

After perspicuity, grace is explained:

When even a little beauty in respect of alliterative syllables and in the choice of diction results in the charm of syntax and contributes to the strikingness of style, we have the excellence called 'grace'. (32)

[1] Kumārasambhava, III. 33. [2] Raghuvaṁśa. VI. 57.

[3] See Supra p. 329, v. no. 75.

Syntax refers to effective sentence construction. Its charm is designated 'grace'. It is characterised by the beauty of alliterative syllables on the one hand and in the choice of striking diction on the other. But both these contributory elements remain only in the background and do not attract forced attention as they are created by the poet effortlessly. The idea is: the charm in syntactic construction with striking ease and tenderness in words and meanings is regarded as the excellence called 'grace'. e.g.:—

In the tresses of damsels, wet and loose after their bath, richly scented by fumigation and decked with jasmine fresh in the evening, Cupid, whose spirit flagged at the close of spring, found a new source of strength[1]. (85)

The strikingness of beauty in construction here is something to be just felt by connoisseurs and refuses to be explained in words.

Or:

By his arrows he has made the cheeks of demon-queens lose their lovely painted designs[2]. (86)

Here too the beauty in the use of syllables and in the choice of diction are responsible for the exquisite beauty in syntax which is strikingly manifest.

Having defined 'grace', the author proceeds to take up the excellence called 'classicality':

That which is smooth on the ear, and capable as it were of intimate embrace by thought and which is a naturally sparkling shade of loveliness, is spoken of as having the excellence called classicality. (33)

A passage in which all these said characteristics are present is said to contain the quality called classicality. First of all, the ear must feel a rich and pleasant sensation of smoothness at the time of hearing. Secondly, the mind should readily embrace is as it were. The metaphor means that the mind must be able to comprehend it without any strain whatsoever. The capacity for being

[1] Raghuaṁśa, XVI. 50. [2] Ibid. VI. 72.

readily embraced as well as delicacy combine to produce in the mind a feeling of tactile delight. Thus, the upshot is that the quality of spontaneous sparkle and undiminished, delightful lustre goes by the name of 'classicality'. e.g.:—

> *(Skanda's peacock) whose fallen plume, ringed as if with streaks of starlight, Pārvatī puts on her ear in place of the lily, overwhelmed by her affection for the son.....*[1] (87)

Here again the effect of spotaneous sparkle owing to a smooth sensation on the ear and so on is something which a connoisseur can feel in his own heart.

At this stage there is scope for an objection: It is well known that both 'grace' and 'calssicality' are distinguishing features usually associated with extraordinary feminine beauty. How can they be affirmed with reference to poetry? The objection is pointless. For, at this rate, the other two accepted excellences also would cease to be features of poetry. To explain: Sweetness, as it is well known, is a quality which really belongs to things like jaggery which are sweet to taste. Yet it is predicated of poetry in a figurative way, since there is similarity in respect of causing delight. So also, though perspicuity is a quality primarily found in such things as clear water and crystal, it is extended to mean the charm of instant communication of meaning on the basis of similarity in clear reflection. Further, just as one is struck by the beauty of a damsel bedecked with various ornaments designed skilfully, in the same way, when we have in poetry the manifestation of syntactical beauty rendered charming by the fresh lustre added to it by the working of the artistic imagination of the poetic genius, no other word except grace can succeed in conveying the general similarity in respect of creating a sense of extreme delight in the sensitive reader. So also, the effect of spontaneous sparkle in poetry is designated exclusively by the term 'classicality'.

It might be urged that 'grace' has been explained differently. Others have said that the implied idea itself is grace, in so far as it is similar to the striking overall beauty in women:

[1] Meghadūta, I. 44.

But the implied aspect (of meaning) is quite different from this. In the words of master-poets, it shines out supreme and towers above the beauty of the well known outer parts, even as charm does in ladies.[1] (88)

How then could you say that syntactical beauty itself is 'grace'? We reply, "This is not at all wrong. All that the analogy establishes is the independent existence of the implied aspect of meaning as distinct from the purely conventional and secondary meanings of words. It does not establish anything about the graceful beauty of women which is within the experience of everyone who has an eye for it. The implied meaning admits of comparison with it only in so far as it is within the felt experience of sensitive literary critics. In fact, it is only syntactical beauty which can thrill the heart at first hearing even of persons without training in words and their meanings, and therefore rightly deserves to be designated as 'grace'. On the other hand, the implied sense is something which can come within the range of experience of only the few who are pastmasters in perceiving the essence of poetry. In the case of women also we can distinguish between these two aspects of beauty: One is that fascination which is felt only by such heroes who are worthy enough of their joyous company; the other is their grace which is well within the experience of one and all in the world, even like the grace in the expressions of good poets. All this is already explained and there is no need for any further treatment.

Having explained 'the elegant', the author turns to define the 'brilliant' style:—

Wherein artistic beauty appears to be radiating brilliantly from within, in respect of both word and meaning, even at the time of the first manifestation of the creative imagination; (34)

wherein poets pile up tropes over tropes without a sense of satisfaction, like necklaces inlaid with gems; (35)

just as the ornaments dazzling with lustrous beams of gems conceal a beloved's body and produce beauty; (36)

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[1] Dhvanyāloka, I. 4.

so also, wherein the 'adorned' is made to acquire brilliance by virtue of the tropes brilliant in themselves and reflecting it through their own excessive beauty; (37)

wherein, even a trite subject is raised to a unique height of excellence merely by dint of artistic expression; (38)

wherein everything is made to acquire altogether new features at his sweet pleasure by a master-poet in his vision by the power of his inventive genius; (39)

wherein, further, the intended purport of the whole is communicated by a suggestive use of language which is distinct from the two well-known uses, viz., the communicative use of meanings and the denotative use of words; (40)

wherein the real nature of things pregnant with sentiments is augmented with a novel beauty which is unique; (41)

that style, whose life-breath is, verily, artistic beauty of expression, is termed the 'brilliant'. An element of imaginative flight or exaggeration will be invariably striking in it. (42)

Such is the extremely impassable way trodden by learned poets. It is just like the path of sword-blades traversed by the cherished desires of brave warriors. (43)

What is the first outstanding feature of 'the brilliant' style? It is 'impassable'; that is to say, very difficult to traverse. Why waste words? Only a few learned poets have been able to walk that way; that is to say, to compose literary works in that style. In what manner? In the manner of the cherished desires of brave warriors choosing the path of sword-blades. The idea is:— Even when the path is bristling with sword-blades, desires can feeely wander as they please and there is no room for any trace of dejection. Perchance, if they were required to participate directly in the thick of the battle, there might be some room for dejection in the case of a few. The simile thus brings out how the style is very difficult of accomplishment and how the poets that choose it are experts at revelling in it. What else is the nature of that style? Within its words as well as meanings, a striking beauty of expression can be felt. When? Even at the first flash of the poet's inventive genius. To sum up: The striking aspect of beauty both in words and mean-

ings will appear as natural and as not involving any special effort on the part of the poet. e.g.:—

> *O wind, how is this caprice of yours to be explained? You are conferring upon the mass of dust, trodden down by the feet of all and sundry, the highest status of glory in the sky enjoyed only by men of valour! Leave alone the pain caused by it to the eyesight of the onlookers. By what means would you endure the defilement of your own body?*[1] (89)

The main purport of this verse is 'vicarious reference', a figure of speech. The whole passage is designed by the author to convey a suggested meaning, other than the referential one. Furthermore, as a result of the effective use of artistic words and meanings due to the inventive genius of an accomplished poet, even the suggested meaning is made to appear as if it were the directly denoted meaning. Since it is grasped at the first instance itself, no paranomasia can be said to be involved, merely because the words convey a double meaning; in fact both the meanings retain equal importance. Such a usage of words with double meaning with a view to illuminating a clear, suggested meaning will carry an extremely delightful effect.

The 'brilliant' style is further characterised by the epithet—"wherein poets pile up....." etc. (See Kārikā 35 above). Therein, the poets will be seen devising a further ornament to the first ornament, without a sense of satisfaction. One may ask for an example. The example is cited, therefore, of necklaces which are inlaid with gems. Jewellers are seen taking interest in setting gems properly to pearl necklaces etc. e.g.:—

> *O Ocean, you have easily surpassed the saint Buddha himself! Avoiding wordiness, it is enough for me to say about you that there is none like you dedicated to the service of others. Moved by compassion, you are deigning to help even the desert so that it might bear lightly the burden of its infamy as one wholly averse to render any aid to thirsting travellers.*[2] (90)

Here also, keeping in mind a different meaning altogether, i.e. of a person whose character is most censurable, as his implicit

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[1]Subhāṣitāvī,a 1032, [2]Kāvyaprakāśa, X.

meaning, the poet has explicitly described the ocean whose conduct is similar. This, in essence, is of the nature of the figure of speech, viz., 'Vicarious reference' (or 'Indirect Narration'). Further, the sentence which implicitly conveys even a censurable idea becomes capable of causing delight to the connoisseurs when it is couched in a language which is explicitly beautiful. Hence 'Vicarious reference' may be reckoned as a figure of speech which is, in its turn, adorned by another figure, namely, 'Veiled praise'. Neither is there any scope here for the conjoint merger of both the figures since the two are quite distinctly noticed. Nor can it be regarded as a case of the 'distinguishable combination' of the two figures since the two do not have an equally important status. The two are not to be classed as independent figures of expressed sense because their scope is really different (and not identical).

Here is one more example:—

O wood-cutter, you have done well indeed in cutting down that unseasonal mango bush. It had obscured all, even the names of the other trees. You have given a helping hand as it were to the Creator who had stumbled at the outset on his own highway. The world too is saved from an eyesore at seeing something unseen before.[1] (91)

The consideration detailed earlier will apply to this example also.

Another example:—

Is this perchance a new tendril brimming with fresh juice sprung forth from the tree of youth? Or is it a little wave from the ocean of grace thrown up in its gentle undulation? Or is it the instructor's rod in the hand of the Love-god who is out to give lessons in his subject to persons overwhelmed by longing?"[2] (92)

In this verse, the figure of speech, viz., Metaphor, is made to acquire a new shade of beauty by the poet's language of 'doubt' which can be very much relished by the connoisseur. As for the rest, the remarks made regarding the preceding two examples should be taken to apply to this as well.

Another feature of the same style is: The shining ornaments therein along with the vital charm of the body contribute to over-all

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[1] Bhallaṭa-śataka, 86. [2] Subhāṣitāvali, 1471.

beauty. 'How'?, one might ask. In reply we say that the ornaments meant are bracelets and the like. If one were to ask: 'What kind of ornaments?', we would reply that the ornaments mentioned are those that are dazzling by the lustre of their gems. 'What do they achieve?' They cover up the beauty of the damsel's body by their own effulgence and contribute to the overall beauty. In a like manner, figures of speech like the 'Simile' too contribute to the overall beauty of poetry. Their contribution to overall beauty consists in this: They help the subjects described to shine out by surrounding them with their own brilliance or beauty. The upshot is this: The efficacy of the figure of speech itself, when it is at its best, is responsible for the impression of beauty surrounding the subject described. e.g.:—

> *O demons, give up your hauteur. In this grand festival of my lord Rāma's warfare, none amidst you will be left without a share. May be you are many in number but it matters not. Why are you so clamorous? The wealth of arrows from the fire of his broad arms has not spent itself out as yet.* (93)

Here, warfare has been so effectively characterised by the metaphor of a festival that the bare idea, viz., "My lord will slay you, one and all, by dint of his valour" comes to be invested with the extensive beauty of the metaphor. To explain: Not even a commoner amongst you, not even in the most distant spot of the battlefield, shall remain without his share. Hence, each one of you may well give up your craze for having a share in the carnival of warfare. Since you are in such large numbers, you may think that each one's getting a share is well nigh impossible; but it is not right. The only difficulty that could be imagined in the way of giving a share to one and all in a huge crowd is the donor's resourcelessness or stinginess. That neither of these is applicable in the present case is emphasized by a reference to the inexhaustible arrow-wealth of the hero:

To give another instance:—

> *Which of the states is rendered empty and stricken with pangs of separation from you?*[1] (94)

[1] Harṣacarita, I.

or a still another:—

Which are those extremely fortunate syllables that constitute his name?[1] (95)

In these, the intended ideas are "Where have you come from?" and "What is this gentleman's name?" Streaked as they are with a shade of the figure of speech, viz., 'Vicarious reference', and partaking of its beauty, these bare ideas have become singularly delightful to men of taste. And this fact is instanced in many a figure of speech such as 'veiled praise' and 'euphemism'. It may be urged that since Metaphor etc. are to be defined at length in the sequel, there is no need to illustrate these (figures of speech) here. This is no doubt a valid objection. Yet the point is that the brilliance of 'the brilliant' style lies only in the employment of such figures of speech as are replete with extraordinary charm; and it is this which illustrates poetic beauty in a sentence.

Again, the brilliant style is further defined in the Kārikā, 'Even a trite subject.....' etc. Even a subject which does not involve any fresh imaginative treatment, comes to be raised to quite a height of extraordinary excellence. 'By what means?' By means of strikingness of expression, i.e. by skill in the utterance. e.g.:—

Unlike others is her sprightliness and her bearing again is unlike the rest. The lovely maiden cannot be the work of the general Creator, not one jot or tittle.[2] (96)

A second example is had in:

O sweet darling, this spot on the river Narmadā is extremely lovely, with rows upon rows of juicy plantain trees. The luxuriant thicket is stimulating the hind to frisk about glamorously. Again here you see the breezes blowing softly to relieve you from the fatigue of amorous sport. At their head is marching Cupid himself in a fit of unaccounted fury. (97)

The poetic content here is none other than the artistic utterance; there is nothing like any idea here which reveals the inventive genius of the poet. Such artistic utterance embraces a thousand forms and the readers should imagine them on their own.

Once again, the brilliant style is described in the Kārikā—'Wherein all things existing in their own way are transformed into

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[1] Op. cit. [2] Gathāsaptaśati, 969.

new shapes at his will'. The whole order of nature is made to appear in a new perspective altogether. It may be asked how. The answer is— 'by the sweet will of the poet', i.e., after the manner of his imaginative flashes. 'By what means?' By means of the master poet's greatness in receiving imaginative flashes in abundance. For, it is well known how a poet endows his subject with an altogether new form most appropriate to the occasion and wins the hearts of connoiseurs. e.g.:—

> *Scorching heat within yourself, all trees and creepers dependent on you drying up, avoidance of you by wayfarers, companionship with unquenchable thirst: anyway, there is no mishap imaginable which has not befallen you, O desert. Yet, you are enjoying one piece of good fortune at least:—Ordinary clouds which are roaring with pride at their dominion over a little water are not preparing themselves to render you any favour*[1] (98)

Or,

> *If the Sun-god, the one centre of all lustre and the sole illuminator of the universe among all the handiworks of the Creator, were to cease setting in the ocean for sometime, then how could he ever arrange for the clear illumination of night, the moon and the whole galaxy of twinkling stars?* (99)

In the first of the above examples, even the universally censured desert has been credited with the virtue of extraordinary generosity by a stroke of the poet's inventive genius and has been made to assume an entirely new shape leading implicitly to the following purport:— 'Notwithstanding the presence of thousands of examples of generous persons each with a unique beauty compelling our admiration, only that one (i.e. the desert) deserves the title most'. The meaning of the parts may now be considered:—The epithet 'unquenchable' given to 'thirst' implies that the subject hinted at in the verse is a man whose ambition would remain unfulfilled even if he were to attain the rulership of all the three worlds. The reference to avoidance of him by wayfarers is equally suggestive; it suggests that though he has so much generosity, since his riches are such as cannot be shared by others, the seekers become hesitant and avoid him of their own accord. The reference to 'the

[1] Subhāṣitāvali, No. 948.

drying up of all trees and creepers depending upon him' indicates how these continue to be loyal to him even in such dire distress. And 'his scorching heat within' points to the untold agony he is made to suffer by his inability to bring joy to his dependants rather than by his longing for the slightest (unrealised) sensual enjoyment. The second half of the verse brings out his singular claims for veneration by one and all since he does not accept any favour for himself from another though he is overcome by such a dire misfortune.

Now we shall turn to the second example. Here too, the setting of the sun in the sea which is but a natural phenomenon decreed by the Creator is given an altogether new touch by the poet's imagination. It is made out that the sun is consciously undergoing that ordeal in order that he might truly fulfil his solemn vow to illuminate all objects in God's creation; by his rise indeed he is overshadowing everything else, belonging to his side or the opposite side. And at this rate, there would never be the possibility of illuminating objects like the moon, the night and the stars and so forth.

Again, the brilliant style is characterised in the verse, "*Wherein the intended purport*" etc. The mainly intended purport therein is conveyed by force of implication (i.e. suggestion) only inasmuch as it defies direct denotation. What is the exact process involved? The process involved is implication (or suggestion) which is distinct from the two well-known uses of language, viz. the communicative use of meanings and the denotative use of words. The word 'process' is used here in the sense of the latent power in words and meanings towards signification. This term, 'implied' (or suggested) 'will receive a more copious explanation in a later section where the 'beauty of a sentence' is explicated. The two examples set out immediately above could be taken to illustrate this as well. Or here is another:—

> *No streaming tears besmirch the pleasing charm of her moon-like face. No sighs disturb the sweet sheen on her lips so red as the* bimba *fruit. During this separation from you, only the colour of the maiden's cheeks is changing, day by day, to resemble most the pallid glow of a faded* lavalī *flower.*[1] (100)

[1] Subhāṣitaratnakoṣa, 539.

Here the idea sought to be conveyed is this: 'Reduced as she is to the wretched plight of separation from you, and trying hard to conceal her agony, she finds no time even to shed tears or breathe out sighs. But one thing she cannot hide, which speaks out her condition. That is the unique pallor of her cheeks which reminds one of the pallid glow of a faded *lavalī* flower. It goes on increasing day after day.' Such is the purport of the speech (addressed to the lover) as intended by the speaker, viz., a female messenger of the lady in love. The mention of such a new type of radiance acquired by the beloved is calculated to cause a deep longing in the lover.

Once again, the brilliant style is characterized in the phrase—"*Wherein the real nature of themes....*" etc. In this style, the real nature of them, i.e., their natural beauty, will be so described as to be brimming with the intended flow of sentiments. In what way is it achieved? It is achieved by endowing the theme with a singularly pleasing novelty; that is to say, by investing it with a fascinating poetic art. The word 'theme' in the text is used to mean any subject in general and is not intended to signify only mental states like love etc. The following is an apt example:—

> *When the maiden in the first thrill of love smiled as she played, it was by no means a mere smile. Behind the white curtain of the fawn-eyed lady's smile, it looked as if something else was coming to view.* (101)

Here in the first half, we find the poet's extreme longing and romantic sentiment beautifully brought out in his declaration that her smile is by no means a mere smile. In the second half, a new shade of beauty has been added in the assertion that something else was coming into view though screened by the curtain of her smile.

The treatment of the brilliant style is concluded by the text—"That style whose life-breath...." etc. The brilliant style is such a highway wherein artistic beauty of expression, i.e., the beauty of figures of speech, will form the vital essence. Brilliance is the exclusive excellence of the style which is significantly termed 'brilliant'. That alone should, therefore, be regarded as its life-breath or vital essence. The author further explains the nature of brilliance:—It is that wherein an element of imaginative flight or exaggeration is

invariably striking. An extraordinary element of imaginative expression is seen emanating from it. e.g.:—

When the thick mass of dust raised up by the King's army filled all round, the four-faced God Brahma was in a quandary. He could not cover his eight eyes, with so much distance in between each of them, by his two hands. He therefore, pulled over his eyes, one by one, the petals of his lotus-seat and turned it thus into a cellar. But this took him a long time indeed, making him uneasy at his inability to cover his eyes at once; and he was chanting all the while his holy incantations.[1] (102)

The hyperbole here which is based on a fancied reasoning is the cause of beauty. It is seen acquiring a fine touch of exaggeration as it progresses, step by step to a climax.

Having thus concluded the treatment of the brilliant style, the author turns to discuss its qualities:—

In this style a verbal 'sweetness' is maintained which is conducive to artistic brilliance. Relieved of loose texture, it becomes a means of producing compact beauty in diction. (44)

The sweetness in this style centres round individual words which are elements of sentences. Words are made artistically brilliant. They are divested of loose texture, i.e. softness; and the diction thereby becomes compact and a fit vehicle of verbal grandeur. e.g.:—

"*Is this perchance a new tendril.....*" *etc.*[2] (103)

Now the author takes up 'Perspicuity' for consideration:—

The 'Perspicuity' contained in this style is nothing but the use of uncompounded expressions which is well known in the tradition of poets, but which mostly assumes a touch, however slight, of 'floridity'. (45)

In the tradition of poets, it is usually held that sweetness is a quality associated with the use of uncompounded words and it is

[1] Bālarāmāyaṇa, VII. 66. [2] See Supra, v. no. 92.

true also of the brilliant style, with one qualification: It is mostly seen assuming a slight touch of 'floridity' though very unpretentiously, in order to set off the beauty of diction. And the term 'floridity' is primarily applicable to a power inherent in compounds as noticed by the ancient theorists. The substance is: Besides the characteristics of 'Perspicuity' already set forth (under the 'elegant' style), if a touch of 'floridity' also comes to be added, then it will be a characteristic excellence of the brilliant style. e.g.:—

> *Triumphant indeed are the glances of the drunken damsel directed at the lover: such are the glances that the pupils in her eyes have moved to a corner. The eyelids are steady. Their sparkle is striking. And they are made radiant by the oncoming smile. Their progress is slowed by the weight of graces and archly they have turned up one of her brows.* (104)

'Perspicuity' is further described:—

> **When in a sentence other sentences are made to fuse with a coherence usually possible only in the case of the constituent words, we have another variety of 'perspicuity'. (46)**

In the 'brilliant' style a sentence, i.e. a group of words, is associated with a number of other clauses. How? As though they were so many qualifying word-units; that is to say, their inter-relation will be very intimate. This is a new variety of 'perspicuity' in beautiful diction. e.g.:—

> *'O wood-cutter, you have done well.....' etc.*[1] (105)

After 'perspicuity', 'grace' is taken up:—

> **By words without elision of the final aspirates and in euphonic combination with each other, and by syllables which precede conjuncts, 'grace' is enriched. (47)**

In the 'brilliant' style the quality of 'grace' gets enriched by the use of the following: words which mutually coalesce in harmonious combination; which contain final aspirate sounds without elision,

[1] See Supra, v. 91.

i.e. with fully intonated aspirates at the end, and with short syllables preceding conjunct consonants. The idea is that besides the features already noted of 'grace' under the 'elegant', these new additions will enrich it in the 'brilliant'. e.g.:—

O gentle maid, why is it that these drops of your streaming tears, darkened by the collyrium washed by them, are made to break up into particles as they hit the region of your bosom made billowy by heaving breaths? How is it that your moans, resembling the cuckoo's notes in sweetness, bathing the hearer's ears with heavenly music, and uneven by forced suppression on the throat, are breaking loose and bursting out?[1] (106)

Another example:—

O daughter of the village chief, please don't cover up your breast with leaf-clothings. Its bulge looks all white while the nipple is as dark as the black berry ripe in good time. It has become strong enough to bear the clasp of the best youth among hunters. Hence, the herd of elephants is humbly praying to you to save the glory of their temples (by not outgrowing them).[2] (107)

Or:

'The tapering buds of lotus bulbs. . . . 'etc.[3] (108)

Thus concluding the treatment of 'grace', the author defines 'classicality':—

'Classicality' in this style is a product of great artistic skill. Neither too tender nor too harsh, it wins the heart all the same. (48)

In the 'brilliant' style the quality of 'classicality' is noticed as being neither too soft, i.e. too mild in glow nor too 'harsh' i.e., too dazzling in brightness. It is the product of the highest art on the part of the poet and surely wins the hearts of connoisseurs. e.g.:—

Your cheek resting on the palm of your hand,
Feigning the way of sleep,
Aiding the pallor thereby,
O sweet! say whose good luck it suggests—
As the heir-apparent to the kingdom of
the emperor, Love! (109)

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[1] Subhāṣitaratnakoṣa, 737. [2] Saduktikarṇāmṛta, II. 376. [3] See above, v. 73.

Thus it should be noticed that the very qualities specified under the 'elegant' style acquire a new excellence in this 'brilliant' style.

> *Qualities like 'classicality' mentioned in connection with the earlier style acquire a new excellence in this style by contributing ornamental beauty.* (110)

This is a mnemonic verse.

After concluding the brilliant style the author takes up the 'middling' style for discussion:

> **Where the two styles, viz., the 'elegant' with its natural beauty and the 'brilliant' with its decorative effect both come to be blended, (49)**
>
> **where the whole host of qualities like 'sweetness' become grounded on the 'middling' mode of style so as to nourish a unique stylistic effect, (50)**
>
> **we get a third style, pleasing all tastes, and containing the best of both the other styles in competition as it were, which may be termed 'middling'. (51)**

This style is termed 'middling'. Its main feature is that it pleases all tastes. Tastes differ variously. Some would like the 'elegant', some the 'brilliant', and some others the 'middling'. But the point to be noted here is that the 'middling' appeals to one and all the differing tastes, combining in itself as it does, the beauties of both the others uniformly in a balanced way so that one will not outshine the other. Thus the brilliance of the one and the elegance of the other come to be equally blended here in a very attractive manner. This is further explained in the text that they possess natural as well as super-added beauty, the first a result of inspired genius and the second a product of acquired learning. The resultant beauty is indeed unique and exuberant in this.

Kārikā 50 above brings out how the whole assemblage of literary qualities headed by 'sweetness' tend to subsist in the 'middling' style in a very spontaneous manner contributing to a colourful style on the one hand and strikingness of pattern on the other.

We may now take examples for each of these qualities in this style. For sweetness:—

On the shores of the mighty ocean,
Studded with palm-groves,
The belles on the west-coast
Lean against shrubby trees,
And sing his mighty deeds
With curls waving in the gentle sea-breeze.[1] (111)

For perspicuity:—

'*I passed the day-time as well as evening*' etc.[2] (112)

For grace:—

The cheeks bear marks of her fingers,
Showing her sleepiness resting on the hand
The eyes are sullied by flooding tears.
The lip is dried up by her hot sighs.
Loosened from the braid the hairs fly all-round.
And she betrays a vacant look.
Alas! how my dear girl is vexed
By the machinations of bad ministers![3] (113)

For classicality:—

The Kinnara maidens there
Lean against the long juicy creepers
Weighed down by their buxom breasts
And drink the droplets of the divine Ganges,
With eyes contracted by the cold spray issuing
from the flood. (114)

It is this style which fascinates a class of fastidious poets who are fond of mixed variety in their art, like men-about-town, who are fond of fashionable dress. (52)

Having thus explained the 'middling' style, the author gives in conclusion its speciality:—Some poets delight in composing their works only in this style. That is because they are fastidious writers, very scrupulous in respect of beautiful literary themes. The style is further described as delightful due to a colourful mixture of

[1] Pādatāḍitaka, v. 55. [2] See above, v. 23. [3] Tāpasavatsarāja.

various shades of beauty. A parallel is given in the last line. Such poets may be compared to men-about-town who show their excessive regard for the most fashionable dress, which again is delightful due to mixed colours.

We have illustrated the excellences here in brief; the individual shades of beauty attached to each word have to be imagined by the connoisseurs themselves. At the most we could offer some guidelines in this regard:—The poetic works of authors like Mātṛgupta, Māyurāja and Mañjīra (?) will be pulsating with a blend of the 'elegant' and the 'brilliant' qualities of style. One should consider them as representing the 'middling' style. Likewise the works of Kālidāsa, Sarvasena and so on will be charming with the literary quality of natural elegance. Therein one should notice the presence of the elegant style at its purest. So also in Bhaṭṭa Bāṇa's *Harṣacarita* we observe a plethora of brilliant artistry; this is true also of the self-contained verses of Bhavabhūti and Rājaśekhara which are striking by virtue of their stylistic splendour. Thus connoisseurs could exercise their judgement in each individual case. Only a broad direction of the triple styles could be indicated here. In fact no one would venture to recount exhaustively every individual instance of the infinite forms of the art of great poets. The qualities belong to the styles in their broad spectrum. How they do not characterise merely words etc. has already been explained in the course of our defining them. Thus the author has treated of the triple styles attractive with their manifold qualities. Now he proceeds to explain the nature of such qualities as are shared in common by all of them:—

That quality is known as 'propriety' by virtue of which the poetic subject gains in value in a most lucid manner; in fact it may be regarded as the vital essence of all poetic description. (53)

'Propriety' is another literary quality. It adds to the grandeur of the subject which is true to nature by means of its supreme clarity. Now this device relates only to artistic usage of denotative words in the present context. Its life or vital essence is none other than appropriate expression. Any use of figures of speech in conformity with it is sure to produce beauty. e.g.:—

[1] Tāpasavatsarāja.

Each of the two holds a rosary in hand
And the hand of each is shaking in fright;
Each has a lovely tuft of matted hair;
—As if Śiva and Pārvatī come together![1] (115)

Another example:—

Only on the back-slopes of mount Mahendra
May your armies encamp at will;
Your elephants unassailable in war,
Might resent the ichor-scent of Indra's tusker. (116)

One more example:—

O Lord of snakes! coil hard your hood
Around the base of the mount Mandara;
For you have borne the biggest load, coiling round
The crossed knees of Śiva Himself in meditation.
Nothing is, to be sure, more arduous than that. (117)

In the first two examples above, the qualities are heightened by the addition of adequate figures of speech, but in the last, by the mere enumeration of natural greatness.

Another shade of this quality of propriety is revealed in the following:—

An instance, wherein the matter on hand is concealed as it were by reason of the exquisitely charming nature of either the speaker or the listener, also deserves being regarded as an example of 'propriety'. (54)

The extra-ordinary nature either of the speaker or of the person spoken to might outshine as it were the beauty of the subject-matter itself. This deserves to be reckoned as another example of 'propriety'. e.g.:—

Giving away your all to the needy, O king
I find you reduced to your bare body,
Like the stump of wild grain standing bare
With all its grains taken away by hermits.[2] (118)

In this passage the subject described is the unique glory of king Raghu and the speaker is (Kautsa) a hermit. He gives a simile

[1] Kāvyamīmāṁsā, p. 88 (G,O.S. edn.). [2] Raghuvaṁśa, V. 15.

which arises naturally from his own personal experience of forest-life and thus heightens the appropriateness of the description. Indeed it looks as though this characteristic simile of the speaker has clouded the beauty of the subject, namely the king's generosity.

An example for the 'propriety' of the listener:—

With clusters of blossoms sucked by bees
And tender leaves waving in the breeze,
The Aśoka branch seemed to imitate
The hands of maidens warding off lovers
From kissing them hard.[1] (119)

Here the listeners, who are maidens, find the above description of the Aśoka branch as full of 'propriety' in confomity with their own love-experience.

To take another example:—

My dear friend, by the side of the pond
Where we go to bathe, we find many a thicket.
They do not hold us down by the hand
Nor do they talk to us
Nor allow us to return. (120)

Here the listening lady is so extra-ordinarily guileless that the beauty of her nature obscures the main subject of description and contributes to the heightening of 'propriety'.

The treatment of 'propriety' is over; now 'splendour' is taken up.

In the wide-ranging material before the poet, that which is pitched upon by the genius of the poet for its activity endows the whole with the quality of 'spendour'. (55)

The poet has before him a lot of raw material like words and so on awaiting to be picked up. Now the poet's genius selects only one amidst them to show its wondrous capacity and since that becomes most relevant to the poetic activity as a whole, there arises a quality which is designated as 'splendour'.

In fact it is a quality which can not be achieved merely by the activity of creative genius either; one and all the different constituents will have to co-operate in bringing it about:—

[1] Kirātārjunīya, VIII. 6.

It is something attained by the full co-operation of all the constituent elements and it is something which surely results in an extra-ordinary aesthetic effect in the mind of connoisseurs; in short it is the whole and sole essence of poetry. (56)

The first epithet explains how each and every constituent in the vast raw material available to the poet, should shine at its best without a single flaw. It is only then that the over-all literary quality of 'splendour' is achieved. The second epithet points out that its appeal to the sensitive tastes of connoisseurs is unfailing and extra-ordinary. In a word it deserves to be considered as the life-essence or *sine qua non* of poetry. e.g.:—

The breasts have wreathed the chest from arm to arm,
Loving are the glances that proceed from the eyes,
The creeper-like brows are trained in gentle moves,
While uttering words dipped in the nectar of smiles,
The mind is quivering with thoughts of love
And all the limbs have welcomed grace.
—As youth overtakes the lovely maid slowly
A splendour radiates altogether new. (121)

The poet here is describing the first flush of youth in a lady causing fresh charms in her figure, mind as well as gestures. The description of the breast and the statement that the limbs have welcomed grace suggest the beauty of her figure. That thoughts of love are quivering indicate the beauty of her mind. The epithets of the eyes and the eye-brows and the smiles bring out the beauty of her gestures. The words 'wreathed' 'lipped' 'trained', 'quivering'— are all laden with artistic beauty of metaphorical expression. The participle 'loving' suggestive of the present tense is full of artistic beauty of suffix. So also the words 'altogether new' reveal the beauty of concealment. 'The limbs have welcomed' contains the beauty of the case. Now all this excessive flourish of 'grace' is here an index of the 'brilliant' style. Thus in this single example we find the unique quality of 'splendour' pervading one and all the constituents of the subject described, pointing to the imaginative affluence of the creative poet and resulting in the heart-felt delight of connoisseurs.

The scope of the last two qualities is indicated in the following:—

These twin literary qualities, very appealing in all the three styles permeate every element of poetry like word, sentence and the work as a whole. (57)

The last twin qualities, namely, 'propriety' and 'splendour' are very attractive and they permeate extensively all the three elements of poetry, namely, word, sentence and the work as a whole. This is not confined to any one style, but is uniformly applicable to all of them, the 'elegant', the 'brilliant' and the 'middling'. The propriety of the word is nothing but its artistic turn and it admits of several varieties. The highest secret of artistic beauty consists in a spontaneous description of truth in nature. Since a sentence has only appropriate expression as its life-breath, absence of it even in a part will destroy the delight of the connoisseurs. Here is an example of this from the Raghuvaṁśa:—

This is the city of the tribal king
Where seeing me discard the crest-jewel
To turn my locks into matted hair,
Sumantra burst into tears, saying—
"O Kaikeyi, your vile wishes are fulfilled."[1] (122)

Here Rāma is to be upheld as an ideal hero endowed with all heroic qualities. That such a great personage remembers the meanest incident of this kind and, what is more, states it in so many words, smacks of extreme impropriety. In a work as a whole also, if some part should lack in propriety, it becomes tarnished even like a clothing which becomes wholly spoilt though burnt only at one end. For this also we get an example in the Raghuvaṁśa itself in the course of the dialogue between King Dilīpa and the lion:—

Should you be afraid of the fire-like fury
Of your teacher irate at your failure
To protect his cow, his only possession,
You can easily allay it indeed
By gifting away crores of cows,
Each laden with pot-like udders.[2] (123)

Such a statement is quite fitting in the mouth of the lion, because it is meant as a sneer at the king. But on the other hand the

[1] Raghuvaṁśa, XIII. 59. [2] Ibid. II. 49.

king is concerned more with safeguarding his royal reputation and naturally even his life appears to him to be no more precious than a blade of straw. But the reply actually made by him to this insinuation, namely:—

How can the great sage be pacified
By the gift of other cows?
Take this cow as an equal of her mother
Surabhi, the divine cow renowned.
It is Śiva's strength that has enabled you
To strike and overpower her might.[1] (124)

This is full of extreme impropriety. For, one can construe the king as entertaining the possibility that both his teacher and he himself could afford to neglect the life of this cow without blame, provided other cows of the same calibre existed.

A similar instance of impropriety is seen in the Kumārasambhava also. There the context in question is the council held by Indra to discuss ways and means of conquering the demon Tāraka who had overrun all the three worlds by his irresistible might. The Love-god is seen stating to Indra:—

Should your fickle mind be after another's devoted wife,
With a body famished by religious vows
Because of her irresistible charm
You have only to say a word.
I shall see she sheds her shyness
And runs to clasp your neck.[2] (125)

This whole speech bristles with bad manners. That the Lord of heaven with all his majesty should be amenable to such indecent endeavour as suggested by the words taints it with impropriety. It is because this poet is full of beauties packed with natural elegance that we have selected him for pointing out the lapses. We are not bothered by other ordinary poets who abound in only artificial tricks of poetry.

In the same way, 'splendour' or inner charm too is the other excellence which is the *sine qua non* of all poetry. It is something to be felt in their hearts by men of taste in all the units of a compo-

[1] Ibid. II. 54. [2] Kumārasambhava, III. 7.

sition, viz., sentence, section and total work, each of these units shining all the while with its own manifold beauty due to diverse causal factors. Such a composition will be extremely charming by a merger of all the different sentiments, as this excellent quality pervades each and every aspect of it. There is no need for its further elaboration.

Having thus concluded the treatment of style, the author introduces the next topic:—

> **Such are the three styles perfected only by a few poets in their earnest quest after perfection, after long, assiduous practice. The attainment of even a modest grounding in them has brought great reputation to them. Hereafter will be taken up for treatment the nature and scope of that unique and charming word-usage which is at once a happy sporting ground for all good poets and also an index of good taste. (58)**

The pathways or styles, viz, the 'elegant' and so on are perfected only by master-poets and is not within the reach of ordinary people. Even those master-poets reach it only by dint of earnest effort and constant awareness of the goal. That they earn great fame by the attainment of even a little secure ground in styles is indeed an extraordinary achievement.

Hereafter shall begin our consideration of the admirable art of word-usage adopted by the best practitioners of all the three styles, as if it were a happy sporting field for the exercise of their imagination without let or hindrance. The words 'path-way', 'happy sporting ground' etc., are to be understood in a sense coloured by their associate meaning as they are tinged with a touch of paronomasia.

HERE ENDS CHAPTER I.

CHAPTER II

It is a universally accepted principle that after general definition, the author should take up a special treatment of his subject. In accordance with that principle, the general definition of poetry was given in I.7 ('Poetry is that word and sense together enshrined in a style....')[1] and a special treatment of *sāhitya* or mutual coherence of the two constitutive elements of poetry, viz, word and sense, was attempted in Chapter I. Now begins a special treatment of the first variety of *vakrokti* or artistic speech, viz. "art in the arrangement of syllables."[2]

One, two, or more syllables used again and again at short intervals constitute the three forms of "art in the arrangement of syllables." (1)

Here, 'syllable' stands for 'consonant', following general usage. The idea is that 'art in the arrangement of syllables' is the same as art in the arrangement of consonants; and that it is usually regarded as three-fold:

(1) only one consonant closely repeated, (2) two consonants closely repeated and (3) many consonants closely repeated. In what manner? 'At short intervals', i.e. the interval between the repetitions should be short. These alone are regarded as the three types. Here the iterative words 'again and again' should be taken in the sense of including repetitions even more than twice and not excluding them. Hence the idea is — only such consonants as are actually used again and again amidst others and not just the consonants used but twice. The following is an example of alliteration of a single consonant:—

dhammillo viniveśitālpakusumaḥ
saundaryadhuryaṁ smitaṁ,
vinyāso vacasāṁ vidagdhamadhuraḥ
kaṇṭhe kalaḥ pañcamaḥ ।

[1] See above, I. 7. [2] See above, I. 18.

līlāmantharatārake ca nayane
yātaṁ vilāsālasaṁ
kopyevaṁ hariṇīdṛśaḥ smaraśarā-
pātāvadātaḥ kramaḥ ॥ (1)

[In the braid are laid a few flowers: and the smile irradiates loveliness. The utterance of words is skilled and sweet while the voice echoes the cuckoo's note. The pupils in the eye move archly with grace while the gait is sweet and slow. Such is the change brought about in the deer-eyed maiden under the spell of the arrows of Cupid.] (1)

Alliteration of two or more consonants is instanced in the following:—

bhagnailāvallarīkāstaralitakadalī-
stambatāmbūlajambū-
jambīrāstālatālīsaralataralatā-
lāsikā yasya jahruḥ ।
vellatkallolahelā bisakalanajaḍāḥ
kūlakaccheṣu sindhoḥ
senāsīmantinīnāmanavarata-
ratābhyāsatāntiṁ samīrāḥ ॥ (2)

[The languor of ladies in the army camp after a night of revelry in arbours on the seashore is removed by cool winds; (they carry the scent of) the cardamom creepers broken by them, of the wild plantains, betels, *jambo* and lime trees shaken by them, and of the palm groves and *sāla* trees and creepers made to dance by them; they are laden with the moisture of sea-waves and are heavy with the addition of lotus fibres.] (2)

This 'art in the arrangement of syllables' is distinguished from another manifestation of it:—

And consonants classified (i.e. 'ka' to 'ma' 25 in number) might combine with their nasals in alliteration; 'ta', 'la', 'na' etc. might be doubled and reiterated; or the rest might become conjunct with 'ra' etc. in alliteration. These also will shine by their harmony with the theme. (2)

The word 'and' is to be construed with the previous Kārikā which states the three forms of 'art in the arrangement of syllables'.

The three forms meant here are—(1) 'classified consonants combined with their nasals'. In the Sanskrit alphabet, 25 consonants *ka* to *ma* are called sparśa and they might combine with the nasal or fifth in each series, viz., ṅa, etc. for purposes of alliteration. This is the first type. Consonants *ta, la, na* etc., may be doubled and iterated. This is the second type. The rest, i.e. consonants other than these may be alliterated when conjunct with *ra* etc. This is the the third type. The phrase, "at short intervals" is to be understood in all the three types. What else is required of them? "They should shine by their harmony with the theme." The theme is the subject on hand. Harmony with it should be gracing the alliterations. Thus we exclude from the sphere of alliteration reiterations which reveal only the author's labours at sound-effect and which are detrimental to the harmony of subject. Because of this qualification, in contexts of harsh sentiments, alliteration of harsh consonants too is permitted. The first type is illustrated in the following:—

unnidrakokanadareṇupiśaṅgitāṅgā
guñjanti mañju madhupāḥ kamalākareṣu ।
etaccakāsti ca ravernavabandhujīva-
puṣpacchaṭābhamudayācalacumbi bimbaṁ ॥[1] (3)

[Bees hum sweetly in lotus lakes with their bodies reddened by the pollen of full-blown lotuses. And here shines the orb of the sun on the summit of the Eastern Mount like a flower-bunch of hibiscus glowing all red.] (3)

And this too:—

'kadalīstambatāmbūlajambūjambīrāḥ'[2] (4)

Or this:—

sarasvatī-hrdayāravinda-makaranda-bindu-
sandoha-sundarāṇāṁ.[3] (5)

['impressing us as containing the collective beauty of the ambrosial drops to be found in the heart-lotus of Sarasvatī' .....] (5)

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[1] Śārṅgadharapaddhati, 3736. [2] See above, v. (2). [3] See text p. 24.

An example of the second type is:—

prathamamaruṇacchāyastāvat-
tataḥ kanakaprabhas-
tadanu virahottāmyattanvī-
kapolataladyutih ।
prasarati tato dhvāntkṣoda-
kṣamaḥ kṣaṇadāmukhe
sarasabisinīkandaccheda-
cchavirmṛgalāñchanaḥ ॥[1] (6)

The second and third quarters in this verse illustrate the second type of alliteration; while the third quarter illustrates the third type.

To cite another instance:—

.....*saundaryadhuryaṁ smitaṁ*.....[2] (7)

Similarly, if one were to use the word 'hlāda' closely to follow the word 'kahlāra' we would have the third type of alliteration.

For an example of harsh consonantal alliteration in the context of a harsh literary sentiment, see:—

uttāmyattālavaśca pratapati
taraṇāvāṁśavīṁ tāpatandrīṁ- ।
adridroṇīkuṭīre kuhariṇi
hariṇārātayo yāpayanti ॥ (8)

[As the sun burns hot, the tigers that prey on the deer allay their fatigue due to the burning rays of the sun somehow with parched throats, lying quietly in their deep mountain lairs beside rills.] (8)

This "art in the arrangement of syllables" is further elaborated to include another aspect of its beauty:—

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[1] Subhāṣitāvalī, 2004, [2] See above, v- (1).

Sometimes alliteration without any interval too, employed artistically by the poet, contributes to high poetic charm because of variation in vowels. (3)

Sometimescur occurring in unspecified points of the sentence, and sometimes even when there is no interval at all, alliteration of one, two or more consonants assumes an appealing poetic charm. The idea is that it happens at times. One cannot designate it as rhyme, since it implies iteration at specified points. Intervening vowels are not ruled out because it would be pointless to do so. An example of one consonant's alliteration without interval is:—

vāmaṁ kajjalavadvilocanamuro
rohadvisāristanaṁ ॥[1] (9)

An example of two consonants alliterating:—

tambūlīnaddhamugdhakramukatarutala-
srastare sānugābhiḥ
pāyaṁ pāyaṁ kalācīkṛtakadaladalaṁ
nārikelīphalāmbhaḥ ।
sevyantāṁ vyomayātrāśramajalajayinaḥ
sainyasīmantinībhir-
dātyūhavyuhakelīkalitakuhakuhā-
rāvakāntā vanāntāḥ ॥[2] (10)

[May the women in the army camp allay their fatigue of air-journey by resorting to sylvan groves, sweetly echoing the notes of wild singing birds. They may sit with their maids on stone slabs under tender areca palms entwined by betel creepers and drink again and again tender coconut juice in plantain leaves folded cup-wise.] (10)

This also:—

ayi pibata cakorāḥ kṛtsnamunnāmya kanṭhān
kramukavalanacañcaccañcavaścandrikāmbhaḥ ।

[1] See above I. 44. [2] Bālarāmāyaṇa, I. 63.

virahavidhuritānāṁ jīvitatrāṇahetor-
bhavati hariṇa-lakṣmā yena tejodaridraḥ ॥[1] (11)

[Ye birds that feast on moonlight, raise up your necks and drink up all the flood of moonlight. So that the deer-faced moon might become lack-lustre and thus be able to save the lives of pining lovers in separation.] (11)

Here is an example of many consonants with alliteration:—

'*saralataralatālāsikā*'[2] (12)

The word 'too' in this Kārikā allows for alliteration even with some interval of other letters:—For an example of two alliterative consonants, see:—

.....*svasthāḥ santu vasanta te ratipate-*
ragresarā vāsarāḥ (13)

[.....O Spring! May the days ahead led by Lord Cupid prove good to you!] (13)

For an example of many alliterative consonants even with some interval in between them, read:—

.....*cakitacātakamecakitaviyati varṣātyaye*..... (14)

[At the close of the rainy season which had darkened the sky by the row of vexed cātaka birds.....] (14))

"Because of variation in vowels" in the Kārikā is added to point out that a new shade of alliterative beauty is produced when the adjacent vowels like 'a' of alliterative consonants are varied at times, e.g.,:—

.....*rājivajīviteśvare*..... ॥ (15)

[....when the sun, the beloved husband of the lotus..] (15)

Or

.....*dhūsarasariti*..... (16)

[When the river was all muddy.....] (16)

Or

.....*svasthāḥ santu vasanta*..... ॥ (17)

Or

.....*tālatālī*.....[3] (18)

[1] Ibid. V. 37. [2] See ante II. 2. [3] Op. cit.

Both these types of petic use of language involving 'art in arrangement of syllables' bear some similarities with 'yamaka' or rhyme and they have a beauty comparable to that of a gem pendant put at the centre of a pearl necklace. They capture the hearts of sensitive critics without fail.

That is the reason why the 'brilliant' style was described earlier as follows:—

> "*Wherein poets pile up tropes over tropes without a sense of satisfaction like necklaces inlaid with gems*".[1]

This manifold alliterative art is further characterised in the following Kārikā as shining most when governed by the condition laid down:—

> **When alliteration is effected without extra effort, when it is adorned with syllables which are not harsh, when it becomes appealing by discontinuance of earlier sound repetitions and by new choices for reiteration. (4)**

'Effected without extra effort'—what is implied by this is the unmerited and excessive craze of poets. And appealing alliteration will be that which does not suggest any inordinate craze on the part of the poet. In other words, it should be achieved effortlessly. If effected with downright craze and great labour, there will be loss to harmony with the intended meaning. And that will destroy the 'mutual coherence' (sāhitya) between word and meaning in a competitive spirit as it were, already laid down as the pre-condition of all good poetry.[2] An example of laboured alliteration:—

> *bhaṇa taruṇi ramaṇa-mandiramānandasyandi-*
> *sundarendumukhi* ।
> *yadi sallīlollāpini gacchasi tat kiṁ*
> *tvadīyaṁ me* ॥[3] (19)

"adorned with syllables which are not harsh"—this is illustrated in the following word-combination:—

> *śīrṇaghrāṇāṅghripāṇīn*.....[4] (20)

> [.....who comforts the maimed too, the ones whose nose, legs and hands have been cut off.....] (20)

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[1] See Kārikā, I. 35. [2] See Kārikā, I. 17 [3] See above I. 10.

[4] Sūryaśataka, 6.

In that case, how should proper alliteration be?—

"When it becomes appealing by discontinuance of earlier sound repetitions and by new choices in reiteration". Consonants that have already been repeated should be taken up for alliteration. Both these devices are conducive to make poetry very appealing; e.g.:—

etāṁ paśya purastaṭīmiha kila
krīḍākirāto haraḥ
kodaṇḍena kirīṭinā sarabhasaṁ
cūḍāntare tāḍitaḥ ||
ityākarṇya kathādbhutaṁ himanidhā-
vadrau subhadrāpater-
mandaṁ mandamakāri yena nijayor-
dordaṇḍayormaṇḍanaṁ || (21)

["See this riverbank in front. It was here that Śiva in the hunter's disguise was beaten hard on the head by Arjuna with his bow." Listening to this wonderful story of Arjuna's feat on the Himalaya Mountain, he slowed down the process of adorning his own massive arms.]

Or

hamsānāṁ ninadeṣu yaiḥ kavalitair
āsajyate kūjatām-
anyah ko'pi kaṣāyakaṇṭhaluṭhanād-
āghargharo vibhramaḥ |
te sampratyakaṭhoravāraṇavadhū
dantāṅkuraspardhino
niryātāḥ kamalākareṣu bisinī-
kandāgrimagranthayaḥ ||[1] (22)

Or else:—

etanmandavipakvatindukaphala-
śyāmodarāpāṇḍura-
prāntaṁ hanta pulindasundarakara-
sparśakṣamaṁ lakṣyate |

[1] See above I. 73.

tat pallīpatiputri kuñjarakulaṁ
kumbhābhayābhyarthanā-
dīnam tvāmanunāthate kucayugaṁ
patrāṁśukairmā pidhāḥ ||[1] (23)

Or,

namaha dasāṇaṇasarahasa-
karatuliavalantaselabhavihalaṁ |
vevantathorathaṇahara-
harakaakaṇṭhaggahaṁ goriṁ || (24)

[Bow down ye all, to Gaurī, who was forced to hug Śiva with her heaving breast when she was suddenly agitated by the quaking of the mountain, caused by the hand of Rāvaṇa in the act of uprooting it by force.] (24)

Having thus far explained "art in the arrangement of syllables", the author concludes his treatment of it now:—

This alliterative art which directly exploits the beauty of syllables is seen to serve the cause of 'qualities' as well as 'styles' too; and it is this again which is meant by the ancients when they use the expression 'beauty of literary mode' (*vṛttivaicitrya*). **(5)**

The beauty or charm of syllables spoken of here is the quality of euphony, etc. By virtue of it, i.e. by striving to achieve it, one would be practically achieving the goal of not only 'qualities like sweetness, but also styles such as 'the elegant' and so on. This is implied in the epithet given to 'alliterative art' in the Kārikā. Then again, qualities get prior mention because they are relatively more intrinsic, the pursuit of 'style' being possible only by way of 'qualities'. In short, the gist of it all is this:—

Though 'art in the arrangement of syllables' consists primarily in the pursuit of beauty resulting from alliterative consonants, still, it must be so pursued as to be in line with specific literary syles formed by distinctive 'qualities'. The various types of alliterative art, in other words, should be regarded as stemming forth from the nature of literary styles only. The ancients[2] spoke of it in their own independent way as characterised by 'beauty of literary mode'.

[1] See above I. 107. [2] The reference apparently is to Udbhaṭa; for details see Locana, I. 1.

What the ancient writers said was that 'alliterative art' itself is associated with the speciality, i.e. with the different varieties of literary modes such as upanāgarikā (Lit: 'The city woman of fashion'). The following is the purport of it all: This alliterative art depends on conscious pursuit of literary styles like 'the elegant' by way of achieving the requirements of literary qualities in all their variety. As such, its dependence and countless variety are inescapable facts. Hence, to speak of its independence and its limited number of varieties is not very logical at all. At this juncture, one might raise an objection: "you yourself have enumerated a limited number of its varieties in the first Kārikā of this chapter—'one two or more syllables....' and also its independence. Now, how is it you are saying this which is opposite to it?" My reply is that there is no self-contradiction at all. For, the commonly accepted procedure of writers for dealing with a theme which is dependent on the whole of which it is a part, is to first treat it separately as if it were an independent unit and to adopt an analytical point of view for ensuring easy comprehension; but later it is explained as a part of the whole from an over-all point of view. We may now cut short this digression.

This embellishment of word or sound called "artful arrangement of syllables" has been spoken of as referring to a whole sentence in so far as there is no condition restricting it to any specified rhyme scheme. If the same is, however, governed by such a condition, it assumes a new aspect and produces a new kind of beauty.

Rhyme ('yamaka') is a special type of it which consists in words of similar sound with different meaning, perspicuous and pleasing to the ear, and endowed with decorum, and which shines in specific places of the verse such as the beginning. (6)

Since its beauty is not of a different kind, it is not treated here at length. (7)

Another variety of 'art in arrangement of syllables' is seen and recognised by writers. 'what is it!' 'rhyme indeed!' That is to say, that which is well known as rhyme. 'What is its nature?' 'Words of similar sound'. Thus, the repetition of one, two or more similar sounds at regular intervals or without interval, will itself constitute rhyme. Though there is duplication of similar syllables, the meaning

of the two will not be the same but different; 'What else?' 'perspicuous' i.e. endowed with perspicuity, a literary excellence or quality of style which ensures comprehension of the purport in a flash. There should be no special effort required on the reader's part to understand the meaning intended by the poet. Another epithet of rhyme is 'pleasing to the ear' i.e. what strikes the listener's ear as pleasing or sweet. It should not contain harsh or jarring sounds. The next epithet of the same is 'endowed with decorum'. Decorum is nothing but aptness with or suitability of style to the best manifestation of the subject. Rhyme should be endowed with it too. That is to say, there should be no loss to decorum in spite of the poet's straining after rhyme effect. The same is further qualified by the next epithet, 'which shines in specific places of the verse such as the beginning.' The specific places intended are the beginning, the middle and the end of a metrical line. When the repetition occurs regularly in these specified points a new rhythmic beauty is achieved. Here relative words like 'beginning' presuppose the understanding of 'a metrical line' for completing the sense. That variety of 'artful arrangement of syllables' known as rhyme with the said characteristics will not be taken up for a detailed consideration in this treatise. Why? 'Since its beauty is not of a different kind.' Except the restriction of place of repetition, there cannot be any other new beauty involved in rhyme. One cannot see in rhyme anything other than artful arrangement of syllables as the inmost essence. Therefore, rhyme comes properly under the general head of beauty classified in this book already. Examples of rhyme may be seen in the fourth canto of the poem Śiśupālavadha; only a few of them possess perspicuity though! Description of spring in the poem Raghuvaṁśa also provides some examples of rhyme.

After considering the poetic art underlying arrangement of syllables, a consideration of the poet's art in respect of word-usage follows naturally in logical order because words are nothing but syllable-units. The author therefore takes up first the number of possibilities in the poet's art relating to beauty in the usage of the first part of words, i.e. base form of substantives:

When common denotation of words is seen to expand to include connotation of even impossible attributes imagined by the poet, or to include a hyperbolic excess of even an existing attribute

as a result of the poet's intent to shower extraordinary belittlement or extraordinary glorification of the theme, we get what is called 'art in beautifying conventional sense'. (8-9)

'When common denotation of words is seen to expand to include connotation of even impossible attributes imagined by the poet':—The conventional sense of a word is known as denotation (*rūḍhi*) as it is invariably attached to a word. Etymologically, the root from which it is derived is *ruh* 'to grow', implying that the sense has grown with the words for ages. And denotation is of two kinds:- (1) invariable general denotation and (2) invariable particular denotation. The word denotation is used in the Kārikā in the extended sense of the denotative word; since we find the container and the contained often spoken of as identical in common usage, the one standing for the other. If we find in a common denotative word intention to superimpose even impossible attributes, with a view to beauty effect, that is one type of this art. The other type is which provides for inclusion of 'hyperbolic excess of even an existing attribute'. Though the attribute might be present in a limited measure, it may be exaggerated to an extremely high pitch to present the subject in a wonderful way. The reason underlying the poet's activity in all this is: 'An intention to shower extraordinary belittlement or extraordinary glorification of the theme.' The poet might desire to present his subject far too less or far too more than it actually is. The 'subject' here meant is the one denoted by the conventionally used word. Such an art is designated as 'art in beautifying conventional sense', because a denotative word gets artful extension of sense in all this. The drift is: Words can only signify generalities normally. They cannot signify any specific individuality as inferential reasoning can. Thus though they have by nature no special capacity to connote speciality, by the art of the poet, they are made to signify specific individual traits as intended by him. Hence they acquire beauty in the poet's handling of them. e.g.:—

Merits come into being only when they are recognised by men of taste; lotus flowers are lotus flowers only when they are basking in sunshine.[1] (26)

[1] Dhvanyāloka (Dharwar edn.), p. 38.

The predicate "is seen to expand" in the Kārikā has special significance. In all such instances the verbal function involved is not ordinary denotation but suggestion which can signify a world of extending connotative meanings. This conclusion is indeed reasonable, but we are not concerned with that question here; so we refrain from devoting space to its consideration. The learned author of Dhvanyāloka has established at length the relation of word and meaning in such instances to be that of 'suggester' and 'suggested'; there is no point served in our repeating the same.

This 'art in beautifying conventional sense' is primarily of two kinds:—(1) The person signified by the denotative proper name might himself be protrayed as the speaker by the poet and as intent on self-glorification or self-disparagement. Or else, (2) There may be another speaker altogether. e.g.,

The quarters are painted deep with a thick dark hue; against the clouds fly cranes in curving rows; winds are cool and joyous cries go forth from peacocks who are friends of the cloud. Let them be there all right; I am to be sure Rāma, with a heart, hard as adamant and I will bear all. But how will Vaidehī be? Alas, O queen, take heart.[1] (27)

Here, the word "Rāma" connotes forcefully what even the other words 'with a heart hard as adamant' and 'I will bear all' cannot convey. The proper name suggests a most unimaginable and extraordinary cruelty in him which alone can account for his ability to endure the most excruciating concatenation of excitants described here even at a time when he is suffering the worst pangs of separation from his beloved Sītā: and also for his expert skill in preserving his own life unashamedly. The word "Vaidehī" again suggests her unique frailty in keeping with her innate soft and tender nature which indicates her utter inability to withstand the lovely sights of the rainy season. The conjunction "but" contrasts this situation of Sītā with that of Rāma and contrast is of its very essence.

Superimposition of 'hyperbolic excess of even an existing attribute' is illustrated in the following verse:—

[1] Op. cit. p. 38.

Then the son of the earthly Lord laughed aloud without any trace of fear and again said to the Lord of heaven: "Take up your missile if this be your handiwork. You cannot lay claims to success until you have conquered Raghu".[1] (28)

The word "Raghu" here suggests a unique excess of valour in the context of the discomfiture of even the Lord of heaven whose prowess was till then unchallenged everywhere. This idea is further substantiated by Raghu's laughing aloud.

Let us now take an example of this where the speaker is some one else:—

His order loves to dwell on the crest-jewel of Indra; the various branches of learning mastered by him serve as his additional eye. He has devotion to Lord Śiva who wields the bow called Pināka! His capital is the divine city of Laṅkā. His birth is in the house of Lord Brahma. Forsooth, such a bridegroom as this can never be found elsewhere. But oh, if only he were not Rāvaṇa! Where indeed do you have a combination of all virtues?[2] (29)

The word "Rāvaṇa" here suggests a unique disqualification which is enough to rule him out of consideration and which is able to supersede all the endowments he has of an ideal bridegroom like nobility of birth, wisdom, religious devotion and possession of all material comforts in abundance. The only undesirable element in him is his vicious nature for which he has become notorious in all the three worlds.

Now an example containing a hyperbolic excess of even an existing attribute:—

This is Rāma, so famous in the worlds for his heroic feats....
....[3] (30)

The word "Rāma" here conveys suggestively a superlative excess of valour in all the three worlds which strikes even Rāvaṇa's emissary with a sense of wonder.

This 'art in beautifying conventional sense' will assume many forms because the suggested attributes may be diverse. e.g.

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[1] Raghuvaṁśa, III. 51. [2] Bālarāmāyaṇa, I. 36. [3] See above I. 43.

'A seeker of his preceptor's fee at the end of his scriptural study first went to Raghu in vain and thence to another donor'! Let not such a novel infamy descend on me now![1] (31)

The word "Raghu" here suggests the virtues of valour and generosity possessed by one in the highest measure in all the three worlds. The inmost essence of this art lies in the overshadowing of the general denotation of the word and in the suggestion of a particular of a unique shade of meaning intended by the poet and releasing a rich aspect of poetic appeal. It should not be said that proper names have restricted denotation and are confined invariably to specified meanings, and thus do not admit of any scope for meanings related to each other as a general and particular. For, the denotation of proper names is such that it can apply equally to one's thousand and one varying moods or situations; and its specific application to one mood or situation as intended by the poet is also logically quite possible after the analogy of melody and note in music or of a marriage robe (which is full of specific symbolism besides general implication).

Having completed the consideration of 'art in beautifying conventional sense', the author now proceeds to take up for consideration the next type in the order of enumeration, viz. 'art in the use of synonyms':—

The use of a synonym which approximates most to the meaning intended, which can add to the beauty of meaning considerably, which can embellish the meaning by itself or its epithets coming to assume other shades of figurative beauty; (10)

Which by itself, contributes to a new lease of excellence, which hints at a meaning having almost inconceivable elements; (11)

Which contains embellishing figurative elements conducive to beauty, comes to be termed a 'superior art in the use of synonyms'. (12)

That which is qualified by all the given epithets alone deserves to be regarded in respect of literature as a 'synonym'. The resulting

[1] Raghuvaṁśa, V. 24.

beauty or excellence from it is indeed of the highest order and comes to be termed here as 'art in the use of synonyms'. The speciality of synonym characterised here lies just in this that while one synonym serves best to convey the meaning intended in one context, another synonym alone will be required to be used in other contexts. Thus infinite synonyms are rendered possible. But infinite are not the manifestations of it in poetics; hence the author notices here the broad types only: (1) 'a synonym which approximates most to the meaning intended': The meaning intended is the subject of poetry, that word which comes closest to conveying it is to be chosen by the poet. Though other synonyms exist, one alone among them can achieve closest approximation with the shade of meaning that is sought to be conveyed and not the rest. e.g.

> *"I would not like to fight with you for nothing. And what regard do the arrows of hermits deserve?" "I have other arrows of mine in my mountain store and they form the wealth of the thunder-weilding god's prowess".*[1] (32)

Though a hundred synonyms are possible to denote Indra' the usage of the word 'thunder-wielding god' in preference to the rest contributes to 'art in the use of synonyms.' Though he is a Lord of celestials with the thunderbolt ever at hand, that these arrows should form the wealth of his prowess suggests the extraordinary strength of the arrows. The word 'hermits' also has been used very charmingly. For, at the most, one might expect some regard is paid to the arrows of strong warriors; there is no point at all in one's getting enthusiastic in regard to the powerless arrows of mere hermits.

Another example:—

> *"Who are you?" "You will know me." "O Cupid" (or do you remember me?) "O, luckily you remember me!" "Why have you come?" "To infatuate you!" "How?" "By my strength of course." "What is your strength?" "See it then!" "All right, I shall see" said he and by his own fire-emitting eye burnt him down even as he was clasping the neck of his beloved with his arm. To that god with the trident, I bow down.* (33)

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[1] Kirātārjunīya, XIII. 58.

Here again, though there are a thousand synonyms to denote the supreme lord Śiva, the usage of the word—'god with the trident' has special significance as follows:—Although he was furious at Cupid who had given up all good manners by his overweening pride, Śiva, instead of resorting to any weapon like the trident ever by his side to vent out his wrath, used only his eye as sought by Cupid himself. By a mere look of the eye, the effect of his fury had been achieved. This indeed serves to bring out the Supreme Lord's incomparable greatness. That is why bowing down to him assumes a unique propriety.

The use of a synonym 'which can add to the beauty of meaning considerably' is another variety of 'art in the base part of substantives'. An object may be endowed with natural grace and beauty; yet when it is qualified by an apt synonym, it will become most appealing to men of taste. e.g.:

> *Look at the moon rising yonder, O lovely maid! He is a kinsman of Raghu-kings. He is a professional teacher in the art of love. He is celebrated as a standard of comparison to the face of a (spotless) white-complexioned lady. His lustre is white like that of the teeth of a South Indian belle, just washed. He is the crest-jewel indeed of the Lord of Caṇḍī.*[1] (34)

The moon no doubt is naturally endowed with abundance of beauty. But the synonyms or epithets used by the poet to allude to the moon add to it in a unique manner winning the hearts of sensitive critics and thus enrich the 'art in the use of the base form of substantives'.

The context of the verse is this:-When after killing Rāvaṇa, Rāma is returning to Ayodhyā in the aerial car Puṣpaka with Sītā, he is seen talking to her sweetly and intimately. Rāma tells her—O lovely one, look at the moon! i.e. O beloved, captivating my heart with your beauty, reflect on the moon who is a cynosure of the eye of the entire universe! For, it is most proper that lovely ones alone should reflect on the loveliest scenes. By alluding to the moon as "a kinsman of Raghu-kings", he means to suggest this: 'the moon is no stranger to my family. He is in fact a family relation. So

[1] Bālarāmāyaṇa, X. 41.

honour him by your look!' The respect which the moon commands from Rāma is thus indirectly brought out. The rest of the epithets too proclaim how each is concerned only with adding to the unique grandeur of the moon. Therefore, since each one of them contributes a new aspect of beauty to the meaning, there is no redundance in the many epithets used. In the third quarter, we have an instance of 'art in the use of epithet', and not 'art in the use of synonyms'.

The next variety of synonym contributing to 'art in the use of base form of substantives' is:—"that which can embellish the meaning". How? "By itself or its epithets coming to assume other shades of figurative beauty." The other shades of figurative beauty meant are paranomastic beauty, etc., by a touch of which new charm is experienced. In what manner? "By itself or its epithets." The following is an example of a synonym itself assuming a new touch of figurative beauty:—

> "*In such an insensitive world, who else is there with ear so large and hand so long to deserve my musical plea?*"—*so thinking did the bee approach him. But the elephant at once blotted him out. After all, is he not a Mātaṅga ('butcher' as well as 'elephant'! What more need we say!*[1] (35)

The word Mātaṅga in this context directly refers only to the elephant. Paranomastically, it can also denote the non-contextual meaning, viz., 'butcher'; the two come to be metaphorically indentified after the analogy of 'the Punjabi is a bull', because here also there is similarity justifying metaphorical identification. Thus we have here a new aspect of beauty in the use of a synonym. In all such places the relation between the direct (lit. contextual) and the indirect (lit. non-contextual) meaning may be either one of metaphor or of simile. One might say "that is this" or "that is like this". This itself has been spoken of (by Ānandavardhana) as an instance of suggestion in word coming under the class *śabdaśakti-mūla-anuraṇana-rūpavyaṅgya* wherein there is a paranomastic power in the word giving rise to two meanings which come into relation with each other as metaphor etc., and resembling resonant sound. To take another example:—

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1 Subhāṣitāvalī, 628.

kusumasamayayugamupasaṁharannutphullamallikā-
dhavalāṭṭahāso vyajṛmbhata grīṣmābhidhāno Mahākālaḥ.[1] (36)

(Destroying the era (also 'twin months') of the spring, with loud bright laughter in the guise of full-blown jasmines, the great Season (also Lord Mahākāla or Śiva) called Summer stepped forth.[1] (36)

Or

vṛtte'smin mahāpralaye dharaṇīdhāraṇāyādhunā tvaṁ śeṣaḥ.[2] (37)

(Now that this great deluge has come to pass, thou alone art left (also you are Ādiśeṣa, the Primeval Serpent) to protect the earth (also, to bear the weight of the earth) (37)

Though the words *yuga* ('era' & 'twin months') etc. are used overtly to refer to the subject on hand, they are capable of suggesting another meaning indirectly and reveal a special kind of poetic charm which has been designated by the name 'Suggested figure of Speech' (by Ānandavardhana).

The following is an instance of a synonym's epithets assuming a new touch of poetic beauty:—

The world of women understands that what reduced to ashes Cupid, (like) a mere wood, with sweet milk-white eyes, and full of gallantry and grace, only by means of a look, equally sweet and graceful, could indeed be none other than the Supreme Lord! (38)

'Wood' above is an epithet of Cupid, the subject on hand and it suggests his saplessness or lack of strength by alluding to dry wood by virtue of paronomastic meaning and adds to the charm of the subject. Indirectly, we get the idea of a tree called Cupid partaking of the shade of metaphor and thus reveals the poetic beauty in the use of a synonym.

The next type of synonym which adds 'beauty to base form of substantive' is that "which by itself contributes to a new lease of excellence." The epithet by itself will possess such originality as will appeal to men of taste. The upshot is this:—Though a subject on hand is usually regarded as adding beauty to another, the present-

[1] Dhvanyāloka (Dharwar edn.) p. 78. [2] Op. cit. p. 110.

ation of the subject itself may be so striking as to invite the reader's attention towards itself. e.g.

> *The sorrow of separation from my beloved is thus agitating me rising high along with the rays of this kinsman of the five-arrowed Cupid (i. e. the moon), rays which are long and lambent and causing the waves of the ocean to give a performance of classical dance!* (39)

In the above instance, the synonym "kinsman of the five-arrowed Cupid" has been coined by the poet to signify the moon. This fits in the mouth of a lover with a heart full of longing due to separation from his beloved. Though this is an unfamiliar or new coinage, it has been made to appear most appropriate in the context by the poet. Because it is an original hit, it at once strikes the reader as charming. Because of its own special charm and because of its originality poets prefer to use this type of synonym abandoning all the other possibilities. For example, when they have to say "a lady with dark and curly hair", they would prefer to say: "a lady with hair curly (and dark) like the waves of the river Yamunā". In the same way, in the example cited some time back,[1] "he is celebrated as a standard of comparison to the face of a (spotless) white-complexioned lady", the poet has used the one word white-complexioned lady (*gaurāṅgī*) out of a thousand possible synonyms for 'woman', which is indeed most charming.

A further variety in the use of synonyms adding to the 'art in the base form of substantives' is that 'which hints at a meaning having almost inconceivable elements'. When there is a unique flash involved in the unplausible treatment of a poetic theme and when the usage of the particular synonym is significant of it. We see this as in:

> *Your effort is wasted, o ruler of the earth. Even were it discharged at me, your missile would be in vain. Though the storm's speed might be strong enough to uproot a tree, it would fail to shake a rocky hill.*[2] (40)

The synonym 'ruler of the earth' used here for the king is significant. It emphasizes that he possesses the might to protect

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[1] See above, II. 34. [2] Raghuvaṁśa. II. 34,

the entire earth; and at the same time brings out forcefully by contrast his inability to protect even an animal, viz., his preceptor's cow which deserved to be saved by him by all means. This is a wholly unplausible idea and it is hinted at in the synonym employed. To take another example:

> *If your compassion for living beings should prevail, only this single cow would live happily after you die. If, on the other hand, you should live, O Lord of people, you would ever rescue the people like a father from their distresses.*[1] (41)

The gist of the verse is easy to follow: 'If you should give up your own life by dint of your compassion to an animal, it would not be proper. After your death, this single cow would remain happy; all these three facts are such as to merit disregard. On the other hand, if you should live, O lord of people, you would always be able to rescue from danger all the people residing on the face of the entire earth. The simile 'like a father' intensifies the pitiable position of the king. Apart from this surface meaning, there is also the hint of another intent: Anyone who holds the high office of a ruler of the people is expected to discharge his primary duty of protecting one and all, and his not doing so is extremely unplausible. The poet's choice of the particular synonym is suggestive of this: 'you are found conniving at your primary duty of protecting the life of even a mere animal like a cow in mortal danger though the holy cow happens to belong to your revered preceptor; and you are more interested in saving your own skin somehow. By the same token, it follows that you can never be expected to discharge your duty of protecting the people too at any time. As the adage runs:

> *Who can stop a conclusion forced by the torrent-like logic of fact?* (42)

Here, the two meanings, viz. the denoted and the suggested, should be reckoned as counter-correlates on the analogy of example and counter-example. The next variety in the use of a synonym adding beauty to the base form of substantives is characterised in the phrase—'that which contains embellishing figurative elements conducive to beauty'. In understanding the phrase, one should

[1] Op. cit. II. 48.

dissolve the compound *alaṁkāropasaṁskāra* both as an instrumental compound and a genitive compound. This yields us two senses—the one relates to the beauty achieved by the skilled employment of figures of speech like Metaphor; the other refers to the beauty involved in adding artistic touches to figures of speech like Metaphor. Here is an illustration of the first:

> *May the moon unique remove your grief; the moon who is the favourite hand-fan of the Goddess, the enduring light in her private chamber, the veritable missile during love-quarrels, the soothing balm on the lower lip injured by teeth-prints, the mirror at the time of her make-up, the pillow for resting her cheek while lying down exhausted and the white kandalī flower on Śiva's crest.* (43)

Here, the metaphor instanced in the superimposition of identity between the moon and objects like the fan, adds exceeding beauty to all the synonyms. The following is an example of the second:

> *Oh queen! see how the lotuses are suddenly turning pale, conquered as they are by your face-lotus which puts to shame even the beauty of the moon.*[1] (44)

In this example there is the natural phenomenon of the lotuses fading at the time of the evening. It is fancied by the gallant hero, wooing his beloved, to be the result of the defeat suffered by them while being compared with the beloved's face in point of beauty. And the poetic fancy is suggestively conveyed. In fact this is exceedingly effective, for any and every lotus could be supposed to be outshone by the beauty of the moon; but on the other hand, your face-lotus which has positively outshone the moon, has certainly defeated the lotuses. Hence they appear to be losing colour and growing pale. Such a suggested poetic fancy is the figure of speech whose beauty is here increased.

Having discussed the poetic art in the use of synonyms, the author now takes up for consideration the next type in order namely 'beauty of metaphorical expression':

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[1] Ratnāvalī, I. 25.

Wherein even when the two are far apart from each other, a common attribute, however slight, is metaphorically superimposed in order to indicate that the resemblance is very close....(13)

....and which forms the basis for various pleasing and inventive figures of speech headed by metaphor—such a type of poetic beauty is designated by the name 'beauty of metaphorical expression' (14)

Here is described a fresh type of beauty in poetry. It is none other than 'beauty of metaphorical expression'. Super-imposition of identity plays a prominent role in this. Although in an instance the subject described and the standard of comparison are actually far apart, the poet may attribute a kind of identity between them to serve some special purpose. This is its essence. It might be contested that the possibility of distance between them either in space or in time is ruled out because the idea of distance is abstract and time can relate only to action. Though, as a matter of fact, the subject matter described is inclusive of both action and object, yet there is no question of any distance in space or time here; for as in inference, meanings of words can relate only to the general class and not to the specific individual. If this be conceded, how could one justify the existence of a wide distance between the two?

The objection is true in a way; but the phrase 'far apart' should be taken in its suggestive sense of 'divergence in nature' and not in the literal sense of being 'divergent in time' or 'divergent in space'. This 'divergence in nature' involves superimposition of attributes on things having a different nature, e.g. concreteness is distant from abstractness, liquidity from solidity, the sentient from the non-sentient. What would be the nature of that common attribute? It would be present only in a slight measure and the purpose served by the same is to indicate a special flash of the poet's genius.

Example:—

The quarters are painted deep....etc. (See 45 above).

The poet has described the sky here as painted by the thick dark lustre only in a loose or figurative way. He deliberately intends to endow sentient features to what is essentially non-sentient. In fact,

the real act of painting can apply directly only when two concrete objects are there, namely, the object painted, say a garment and the paint-medium, say, dark paint which possesses the property of adding colour. Here, on the other hand, the abstract lustre is supposed to paint another abstract in the sky, because, stated this way, the similarity between them, though very slight, reaches a very high degree of intensity. In the same way, the word thick (lit. intimate) also is used metaphorically. Just as a concrete object comes to be spoken of as sticky in so far as its sticking quality can be seen as well as felt, so also the abstract lustre is figuratively characterised here as sticky or thick.

To take another example:—

When on the king's highway all sight is blocked by darkness so dense as to be pierced by a needle, wantons you will see hurrying at night to the abodes of their lovers. Do show them their way by the flash of your lightning as bright as the gold-streak on the touchstone. Don't you by any chance get noisy by your thunders and pouring rain, because they are very timid indeed.[1] (46)

In this verse also, though darkness is abstract, in order to emphasize its immense density, the poet has metaphorically attributed the quality of being pierced by a needle which is really possible only in the case of a concrete object.

Another example:—

The sky steeped with drunken clouds,
The Arjuna trees in the woods trembling in the downpour,
The prideless moon that appears
And the dark nights too cause delight.[2] (47)

The qualities of 'drunkenness' and 'pridelessness' are sentient qualities here metaphorically applied to non-sentient things. This variety of 'beauty in metaphorical expression' is instanced in thousands in the tradition of good poets and may be gathered easily by the receptive readers. That is why when the distance between the two is very close, one can not speak of figurative beauty as in the example—'the rustic is a bull'.

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[1] Meghadūta, 37. [2] Gauḍavaho, 406.

Another variety of beauty in metaphorical expression is described in the clause—**"Which forms the basis of pleasing and inventive figures of speech headed by metaphor".** This serves as the principle underlying all figures headed by metaphor. What is that principle? It is the principle of beauty instanced in figures of speech like metaphor, and characterised by an inventive skill or flash which is highly delectable or admirable. The two expressions with the same case-ending in the above *kārikā* denote the relation of cause and effect between the two as in the following example:—

Black grams of a particular kind are very hard for digestion; and they should be avoided in one's diet. (48)

It is because of this principle of metaphorical expression which is involved in them that the figures of speech like metaphor acquire original flash and delectability. In other words, it means that the beauty of metaphorical usage is the life-informing principle of the entire range of figures of speech headed by metaphor.

One might ask: What is the difference between this variety of metaphorical usage and the previous one? In the previous variety, as we have already seen, there are two things widely different in nature; and their similarity is but negligible. Yet on this superficial similarity is grounded the superimposition or identification of only a few of their qualities in order to indicate their uniqueness. On the other hand, in this variety of metaphorical usage the fancied identity between the two things themselves is superimposed. And it is accompanied by a feeling that there exists a recognisable amount of similarity, whether close or remote, between the two things themselves. e.g.:

When you possess such swords, which are veritably the ear-ornaments of Death, the poisonous shoots of your army-forest, and the cobra-kings of the deep Netherworld, can even Viṣṇu be a match? (49)

The force of the phrase 'headed by metaphor' alludes to the fact that in certain types of 'irrelevant reference' also such as 'indirect address', the life-principle is this metaphorical usage.

Furthermore, poets are often seen describing outwardly objects different from the ones that they have in mind primarily because of some fancied similarity in the qualities of the two. For instance:

Prideless and amazing is your greatness of achievement. O deer on the moon! It is unique of you to cause wonderment to all the three worlds. The body of the moon is the woodland on which you play about; and the grass you graze is the nectar-laden moonbeam! (50)

The characteristic equally applicable to the suggested and primarily intended meaning of the poet on the one hand and the directly stated idea on the other is here "uniqueness", or "extra-ordinary nature." The two are identified poetically as a result of this common quality. Thus, in these two figures of speech, i.e. 'metaphor' and 'irrelevant reference', though there is similarity in regard to the vital presence of 'beauty in metaphorical expression', difference between the two can be brought out by explaining the one as suggested and the other as denoted. This matter will receive further treatment in the detailed definitions of the two figures of speech in the next chapter.

After discussing beauty of metaphorical usage, the author proceeds to consider 'beauty in epithet', which is next in the order of enumeration:—

If, as a result of the excellence of the epithet, beauty is added to the verb or the noun (in a sentence), it is to be classed as 'beauty in epithet'. (15)

What we call 'beauty in epithet' relates to the artistic use of epithet. Its nature is as follows: Beauty is revealed or produced by its agency, not only in verbs but also in nouns. The epithets serve to heighten the beauty of either verbs or nouns, when the epithets have great poetic value. Natural actions or objects may each be given very significant epithets so that a new grandeur associated with different objects is endowed to these. The new grandeur we have in mind is two-fold: (1) that which reveals the special grace of natural objects or actions described and (2) that which endows a new shade of beauty to even recognised figures of speech. e.g.:—

The rolling and reddish eye of the drunken belle at the close of night deserves all praise: It is half-closed by the burning pain of 'nail-imprints' that are drenched by perspiration; it is half-

covered by the curly mass of soft hair roughly shaken by the lover; it is languid with shyness at the various postures of dalliance assumed in the excitement of love. (51)

With her cheek resting on her palm, with all the paintings on the cheek blurred by the overflow of tears, with all her mind focussed on the ear, the belle is listening to the music of the song! (52)

Or else:

Flooded by moonlight, white and cool, and lovely in the reigning silence for long, the quarters of the sky become generators of either quietude or love even in his heart! (53)

Now an example of an epithet adding beauty to the verb:

With eyes closed, the lordly elephant recalled old memories of free sports and mighty pleasures in the forest.[1] (54)

In all the above examples, the epithets serve to reveal the special grace of natural objects or actions described.

The second type, viz., that which endows a new shade of beauty to even recognised figures of speech, is instanced in the following example:

.....which puts to shame even the beauty of the moon.[2] (55)

This 'beauty in epithet' always subserves the principle of harmony required in the context and may, therefore, be regarded at the vital essence of all good poetry. It is by virtue of this indeed thas literary relish is raised to its highest pitch. e.g.:

With her cheek resting on her palm.....[3] (56)

To sum up:

To infuse an extraordinary charm into literary relish, natural objects and actions as well as figures of speech, the significant epithet should be properly utilized by the poet. (57)

The discussion of 'beauty in epithet' over, the author proceeds to explain 'beauty of concealment' in the order of enumeration.

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[1] Śiśupālavadha, I. 50 cd. [2] See above II. 44. [3] See above II. 52.

In order to achieve excellence of expression, when the subject of description is screened as it were by the use of pronouns and so forth, we have what is designated as 'beauty of concealment'. (16)

'Beauty of concealment' is so designated when it fulfils the conditions mentioned (in the *kārikā*). The Sanskrit compound word can be understood to mean either 'beauty through concealment' or 'beauty in which the part played by concealment is prominent'. In this variety of poetic beauty, the subject described will be concealed or covered up. The purpose served is the expression of unique excellence. The subject, in other words, is made to assume a singular novelty. The means utilized in this process of concealment are pronouns and so forth. The pronouns can serve to designate any noun; the others in this category include all unique expressions which can serve the same purpose.

This type of poetic beauty admits of several varieties. The poet may sometimes feel that if he should directly state what he wants to convey, the infinite speciality of the object might get lost or circumscribed. To prevent such an eventuality, he will cover it up by a pronoun which is general in significance and suggest the special meaning by other clauses which express the effect or the superior excellence of the cause concealed. e.g.

Seeing his father intent on marriage, he performed just a minor task indeed; which made Cupid himself to rest his cheek on the tip of his flower-bow, immersed in thought. (58)

In this example, it was certainly possible for the poet to state that Śantanu's son (Devarāta alias Bhīṣma) displayed incredible self-restraint in forswearing all sensual allurements because of his extraordinary magnanimity, his devout good behaviour and boundless regard for elders. But the poet has avoided this straightforward statement; he has allowed it to be concealed by a pronoun (*he*) with general significance. In the second half of the verse, he proceeds to give us a relative clause, which describes some other action and yet suceeds by this very manoeuvre in suggesting it strikingly and forcefully.

A still another variety of this is instanced when the speciality of an object is beyond words and this fact is indicated by the poet's

using a pronoun to conceal the object. He will then employ another clause expressive either of its effect or of its superior excellence. e.g.

When Kṛṣṇa went away to Dvārakā, anxious Rādhā besought the support of the water-reed bent by his shake in the river Yamunā, hallowed by watersports in his company earlier. She sang such mournful strains in a high-pitched voice with tear-filled eyes and choking throat that all the aquatic creatures moving in that stream started crying in distress.[1] (59)

Here, what she sang is concealed by the pronoun 'that' (in the original) and at the same time the concealed idea is revealed by another clause which wins the hearts of critics with taste.

To take another example:

Rādhā weeps, O Kṛṣṇa, with such choking sobs that none would dare to love even once in a hundred births! (60)

Here in the first half, the subject concealed is the (intensity of) Rādhā's weeping. But the clause in the second half brings out the intensity in such a way as to delight the hearts of learned ciritics.

We have another variety in this type of beauty when an exceedingly tender subject does not permit of any elaborate description of its actions; but shines supreme by the device of concealment itself:

Seeing the marks of endearment (on her person) in the mirror and at the same time catching sight of her lover's image sitting behind beside her, what reactions did Pārvatī not show out of bashfulness?[2] (61)

A further variety of this is had when a subject is concealed in order to indicate that it is something that can be merely experienced within oneself and is impossible of verbal description. e.g.:—

Those sweet expressions still suggest something in my heart ....[3] (63)

This has been fully explained already.

Another variety of this is seen when the concealment suggests the speaker's inability to describe verbally what has been experienced by another person. e.g.:—

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[1] Sadutikarṇāmṛta, 289. [2] Kumārasambhava, VIII. 11. [3] See above I. 51.

. . . . Which made Cupid himself. . . . immersed in thought.[1] (63)

It is suggested here that even Cupid, the greatness of whose valour is celebrated over all the three worlds, became so distressed by such a reversal of his powers that he was drowned in thought which he alone could know.

There is also a further variety of this beauty. e.g.:—

It is indeed difficult to express what this mighty beast would have done unto you, had it not been shot down in time by the Commander of our army with his sharp arrow. May that evil not befall you (any time in future too).[2] (64.)

Or

Stop him, O maid! This urchin seems like talking again; his upper lip is throbbing already. Not only he who slanders the great, but also he who listens to him becomes a sinner.[3] (65)

In these examples the poet indicates by the device of concealment that the killing by Arjuna (of the beast) and the slander of Śiva do not deserve to be expressed openly.

. . . . . This one, a false custodian of pledges, is out to do something, O dear![4] (66)

This also has already been explained.

At the end of the discussion on the 'beauty of concealment', a consideration of 'beauty of affix' in one of its manifestations becomes appropriate in this context, as it happens to occupy a middle position in words:—

The affix in the middle of a word often adds to the beauty of decorum in the subject described, by virtue of its own excellence. This may be regarded as another type of poetic beauty. (17)

Some affixes like *kṛt* occurring in the middle of words are seen enhancing the unique poetic beauty in the passage. They serve to increase the beauty of decorum in respect of the subject described. This increase is brought about by its own excellence. e.g.:—

The clouds showing off the cranes in their wavy flight,[5] (67)

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[1] See above II. 58. [2] Kirātārjunīya, XIII. 49. [3] Kumārasambhava, V. 83.
[4] See above I. 50. [5] See above II. 27.

Or

The eyes revealing fond side-glances....[1] (68)

In these examples the affix forming the present participle brings out beautifully the speciality of the subject shining in its present splendour and devoid of graces attached to it in the past and attributable to it in the future. This charm of the affix is indeed very appealing to the minds of sensitive critics.

Now the author discusses another variety of this very beauty:—

Beauty of augment and so forth contributes a new charm to style by making for a striking originality in respect of composition. (18)

The second species of beauty in affix relates to beauty in augments. It contributes to the charm of language or construction. The augments are *muṁ* etc. Speciality in its usage leads to beauty in style. That is to say, a fresh charm is added to the linguistic construction itself. e.g.:—

O friend, I know
My beloved's heart is full of affection for me.
So I imagine her to be such
In her first separation.
It's not my pride of having the best beloved
That makes me speak like this,
O brother, as you will see with your own eyes shortly.[2] (69)

Also—

Her feverish heat is such that it might boil lots of water..[3] (70)

Or

.....May drink again and again tender coconut juice
In plantain leaves folded cup-wise.[4] (71)

The augments like *muṁ* in the words *subhagaṁ-manya, prasṛtiṁpaca* and so forth add extraordinary stylistic charm showing off the linguistic construction to best advantage.

After discussing the beauty of affixes within words, the author takes up for consideration the next type, namely, beauty of *vṛtti*

[1] See above I. 121. [2] Meghadūta, 90. [3] See above I. 48. [4] See above II. 10.

or grammatical form giving an aggregate sense different from the exact literal sense of the constitutent word or words (The *vṛttis* usually mentioned are:—compounds, verbal and nominal derivatives, and denominatives).

A usage where beauty of word-forms such as adverbial compounds shines forth may be deemed as an instance of beauty of 'vṛtti'. (19)

The beauty of *vṛtti* is as follows: The beauty in question is the impression of greater strikingness in a word as compared to similar usages. The *vṛttis* involved are adverbial compounds and so forth. The others implied are compounds, nominal derivatives and denominatives well known in grammar. The purport is:—The special usages provide a very effective base for the suggestion of unique shades of beauty. e.g.:—

In spring, the fresh juiciness of the creepers rises to a pitch; it does not show itself out; yet is fulsome and for the most part swells exuberantly within. It displays a lovely, profuse and exotic spread of fragrance. (72)

The compound word *adhi-madhu*, formed in a specialised sense of a case, conveys not only the meaning of a season but also the idea of the locative case and succeeds in infusing the word *navarasa* with an equivocal significance. (That the season excites ideas of love is the other sense denoted by the pun.) In any linguistic usage other than this, though the same meaning might be conveyed, the same beauty cannot be. In the above example, the several other words 'profuse', 'fragrance', 'spread', 'lovely', etc. also carry the beauty of metaphorical usage.
Also—

From paradise to the netherworld
What is there left unwhitened
By your deeds ever new to the eye?
They have whitened even the ornamental nail-marks
On the bodies of your enemy's wives.
Parted from their lovers.[1] (73)

[1] Subhāṣitāvalī. 2954.

The *pāṇḍimānaṁ* here contributes to a unique beauty of *vṛtti*, a beauty which would be missed if its synonyms like *pāṇḍutva*, *pāṇḍutā*, and *pāṇḍubhāva* were used.

The moon shines by sipping fast
The facial brightness of Ceylonese damsels
As they bathe in the rill of streaming beauty
With scented powders.
Indeed he serves as a parasol
At the drinking bouts of Cupid
Who is out for universal conquest
Including the Lord of heaven. (74)

Here the denominative as well as the compound form of words display unique beauty.

After discussing the beauty of *vṛtti*, the author proceeds to take up, in due order, the beauty of *bhāva*, i.e. 'root activity' in the process of evolving, which constitutes the first part of a word usually.

An example wherein an activity yet to be accomplished is described as already accomplished, illustrates 'beauty of *bhāva*.' (20)

Another type of beauty relates to *bhāva*. *Bhāva* means 'root-activity'. Its beauty refers to the beauty achieved by it as distinct from signifying the idea in any other manner. That makes for strikingness. It is further explained as the procedure of describing something as already accomplished, a description which ignores the actual fact that it is yet to be accomplished. The gist is:—When the intended idea is found to receive scant treatment if characterised as 'yet to be completed', the poet proceeds to describe it imaginatively as already completed so that it will receive best emphasis. e.g.

The damsel's lips are darkened in hue by the heavy sighs; the plantain-like arms have grown so lean that the armlets have turned into bracelets; the colour of the cheeks has turned into white; and her dark eyes, lily-like, shedding profuse tears have made the eye-corners all too red by which Cupid has received added strength. (75)

The actions described as accomplished in the above verse are all imaginative and produce a sense of striking beauty.

The beauty of *bhāva* over, the beauty of gender within a nominal base comes up for treatment:—

When two words in different genders are used to signify an identical object, a new kind of beauty will emerge which we may characterise as beauty of gender. (21)

The present type of beauty relates to a special use of genders such as the feminine. In the text the verb 'is' must be understood since there is no other finite verb. When two genders, quite distinct from each other, are employed to denote one and the same object, this common basis of two different genders leads to a unique beauty. e.g.:—

Śiva's bow, in stringing which many a hero has been forced to give up his heroism, has now to be fitted with a feathered arrow by these arms of mine. That gem of a damsel, not born of a womb, is the reward. Hence these twenty eyes of mine are enthused and turned into a bed of full-blown lotuses.[1] (76)

Or—

The southern wind, causing to dance the tender fan in the form of the sprout of the wish-yielding tree, blew over his chest all-encompassing perfume and scented powder.[2] (77)

While placing on his (Viṣṇu's) shoulder a wreathe produced with effort by all the seasons, the lotus of Lakṣmī's hand shedding drops of honey was turned into a lovely ear-ornament. (78)

This is another form of beauty in general:—

Even when other genders could be used, if the feminine is preferred, it contributes to beauty; since even the name of a woman is pleasing. (22)

The next variety is instanced when words admitting of all the genders are restricted to the feminine only. Though the name of an object could be used in all the genders, poets are seen preferring the

[1] Bālarāmāyaṇa, I. 30. [2] Op. cit. VII. 66.

feminine while designating that object. The purpose is to achieve beauty. It is so because even a name in the feminine is pleasing. The designation in the feminine itself is appealing to the heart; for it becomes suitable for association with *Rasa* etc. to produce a new sense of beauty. e.g.

> *Here is the shore burning in summer-heat, presenting a distinctive paleness; the leaves of creepers shaking in the wind of hot sighs. Indeed the shore suffers hard. Again there is a cloud with the glory of defeating the moon. Therefore I can imagine the impending conquest of the entire earth by the lovely shore united with the cloud!* (79)

In the above example the word for 'shore' in Sanskrit can take any of the three genders. Yet only the feminine gender has been used by the poet, as it is most tender. It provides a basis for suggesting the love affair, yet to come, between the heroine, 'shore' and the hero, 'cloud'. Indeed this idea adds supreme beauty.

One more variety of this is defined below:—

> **Although other genders are possible, when a specific gender is significantly used by a poet in harmony with the idea to be conveyed and this contributes to beauty, we have another form of this type. (23)**

Apart from the varieties noticed above, we have another variety also. Out of the possible three genders, only one is preferred in keeping with the poet's intent. The poetic purpose here, as elsewhere, is nothing but the attainment of beauty and it is done in harmony with the idea to be expressed. This is illustrated in the following:—

> *O timid one, when you were kidnapped by the demon (and I was looking for you), the way (by which you were taken away) was kindly pointed to me by these creepers here; though unable to speak, they stretched out their branches with the leaves bent down significantly.*[1] (80)

The context is this: Rāma is returning with Sītā in the aerial car

[1] Raghuvaṁśa, XIII. 24.

Puṣpaka (and stopping it for a while near Janasthāna) declares to her how much he was once affected by the pangs of separation. "You were indeed abducted forcibly by Rāvaṇa in a breakneck hurry brushing past the leaves of creepers thereabout, when the latter were made to assume the described state. The upturned posture of the creepers provided me with a clue to guess the way by which you were carried away". This is the idea meant to be conveyed by Rāma; but he does it in a very striking and beautiful manner as follows:—

'O timid one, i.e. one whose mind is cowardly by innate gentle nature, the way along which you were taken away by that Rāvaṇa of such cruel deeds, was pointed to me by these creepers; i.e. the creepers which we see here even now. Pointing to the way orally is impossible since they are inanimate. This idea is meant to be conveyed by the poet by way of a poetic fancy which is understood here. To explain:—"Considering your timid nature, Rāvaṇa's cruelty and my interest in efforts to protect you, the creepers being kind-hearted, true to their femininity, were overcome by pity towards one of their own kin in suffering and pointed out the way to me. The means by which they did so were just their own branches with leaves bent down in a fashion. For, they were unable to speak, lacking as they were in the organ of speech. It is indeed very reasonable that those who point to the way without speaking do so by means of their arms (branches) stretched out in a particular direction indicating it clearly by their hands (leaves)."

In fact, we get further on another verse in the same strain:

The female deer also, giving up their interest for the blades of wild grass, directed me better as I was still not sure of the way you had gone. They turned their eyes, with upraised eyelashes, towards the south.[1] (81)

The female deer also made me aware in their own fashion, especially when I was still uncertain of the way in which you had been taken away; though the creepers had doné their best in indicating it, the female deer were more intelligent and hence they could indicate it better. The female deer once again were so grieved at the sight of such a gruesome spectacle that they had given up their food

[1] Op. cit. XIII. 25.

of grass. They started casting their glances in one direction only. The glances were characterised by upraised eyelashes. In this way, by the upward posture of the eyelashes and the south-turned glances, they indicated precisely by gesture that Sītā was taken away towards the south along the sky-path. In both these instances, though names for trees and animals could possibly be used in other genders, the poet has preferred to use only the feminine gender in harmony with the sentiment and as conducive to aesthetic appeal. Thus it attains a unique shade of beauty.

Having thus concluded the shades of beauty in the first part of a word pertaining only to noun-bases with case-terminations, the author takes up for treatment beauty in respect of the first part namely the root which may add significance to nouns as well as verbs. The beauty therein consists only in describing the unique speciality of the action. The possible varieties of this beauty in action are enumerated in the following:

> **Extreme capability of the subject, superiority to another subject who could perform the same action, a significant qualification of the action itself, beauty of metaphorical superimposition and concealment of the direct object etc.—these five which add charm to the idea described are regarded as the five forms of beauty in action. (24-25)**

By beauty in action is meant the beauty relating to root-meaning. It is five-fold as described below and all of them add a measure of beauty to the idea described. All of them appeal to us as beautiful by extreme appropriateness to the theme described. The first variety is—extreme capability of the subject; that is to say, the subject is so independent that he has all the capability required to bring about the action described. e.g.:—

> *Only the head of Lord Śeṣa may possibly have the capacity to bear the heavy weight of the entire earth on his jewelled crest, his neck bending down under its weight. Should he bend down even a little more, all these worlds would shake and roll away helter skelter into the abyss!* (82)

The grammatical subject described is the crest of the Lord of snakes and action attributed to him, namely, the ability of bearing

the heaviest weight, is indeed illustrated so very aptly that it supersedes the charm of all the other elements and hence contributes to the extreme appeal of the unique action.

.....Gaurī smiled and said, "Am I beautified by this, my dear?" Śiva covered her with kisses in reply. May that reply protect us.[1] (83)

Śiva could not have possibly indicated the extreme beauty of Pārvatī by any other action so well as by his kiss. Hence this special expression of the action by the poet acquires beauty.

Or

.....The third eye of Śiva kissed by Pārvatī excels![2] (84)

Or

Indeed Cupid triumphs with his bow thrown out of action easily.....[3] (85)

The beauty of these two passages has been already explained.

There is another variety of this beauty in action, i.e. strikingness due to a different subject. The different subject will not only be appropriate in the context but also be of the same class. Its beauty lies only in endowing action with a shade of beauty in a way singularly distinct from the results achieved by other subjects in regard to the same action. e.g.

Capacity is not limited to an individual. All beings on earth exhibit high and low degrees of capacity by nature. That is why Agastya was able to empty in one sip the ocean itself to exhaust which the submarine fire struggles for ages.[4] (86)

Here the action of Agastya in drinking up the entire ocean in a sip acquires beauty in contrast to that of the submarine fire and indicates his highest point of achievement on account of constant determination and effort.

Or

.....Nails which cut asunder the woes of devotees[5] (87)

Or

May that fire from the shaft of Śiva burn down your sin![6] (88)

The beauty of these two verses has already been explained.

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[1] See above, I. 81. [2] See above, I. 58. [3] See above, I. 61.
[4] Subhāṣitāvali, IX. 92. [5] See above, I. 59. [6] See above, I. 60.

The next variety of beauty in action is the beauty of its attribute. The action being primary in the context, if an attribute is aptly added to the same, we get another shade of beauty. e.g.

At moonrise, the women, with their eyes and hearts intent on talk with the female messengers, hurriedly put on their ornaments topsyturvy and sent them (messengers) into laughter.[1] (89)

Here the action described is that of decoration. It is accompanied by an attribute which states that the female company was made to laugh by the misplaced ornaments of damsels. This attribute reveals a unique shade of charm. The main theme described here is the passionate love of the ladies for their lovers; and the act of decoration carried out with such interest is supposed to suggest their extreme love only. And that love itself is heightened to a degree by all this.

Or

.....she turned on me a tearful glance revealing only a third of her gleaming eye, lovely like that of a deer in fright.[2] (90)

The beauty of this has already been explained. In fact the attribute to action contributes at once to the beauty of the action and the agent. For, the beauty of the agent is none other than the promotion of the beautiful action itself.

The next variety of this beauty in action is beauty of metaphoric usage. Metaphoric usage consists in superimposing a non-existent characteristic to an object on the basis of similarity and so forth. And beauty would result from such metaphoric usage. e.g.:-

The limbs appear to swim in the surging sea of youthful charm. Breasts and hips unseal the affuence of development. The coquettish graces of the glances clearly dislodge simplicity. Oh, the maiden's acquaintance with youth is very close indeed![3] (91)

Here the limbs of the lady described as floating in the ocean of the shining waters of beauty are fancied as if they are intent on swimming across to the other shore. This poetic fancy of the maiden's limbs swimming across the sea is a result of metaphorical similarity with sentient agents. That metaphorical usage itself strikes one as the vital essence of all poetic fancy will be considered

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[1] Kāvyamīmāṁsā, p. 70. [2] See above I. 49. [3] Saduktikarṇāmṛta, II. 11.

hereafter in our treatment of the figure of speech, namely, Poetic Fancy (Chapter III).

In the expression—"Breasts and hips unseal the affluence of development", the breasts and hips are regarded as sentient agents revealing the extraordinary richness of their development. Just as a sentient person seals some important treasure kept in his custody, keeps it for some time, and when the time for its use comes, himself unseals or opens it, so also this action of unsealing is metaphorically applied to the agent breast-hip since similar action is there on its part. The following is the purport: That which was latent in childhood as a mere potentiality and remained unrevealed, namely, the affluence of size, gets its first chance of becoming patent, the moment there is the advent of youth.

Further, in the words "The coquettish graces of the glances belie simplicity". the ebullient coquettish graces manifestly remove the simplicity attaching fast to childhood and they add to the rise of new graces in keeping with fresh youth. Just as some sentient persons are seen putting down a well-established custom in social behaviour and setting up in its place another to their liking, so also the ebullient eye-graces of the charming maiden are said to displace the earlier simplicity since the two are similar in action. Thus all these three actions, which involve a metaphorical application, acquire an extraordinary beauty. In this verse itself many more varieties of beauty may possibly be noticed in each word as will be explained later (See I. 13 infra).

Another variety of this is concealment of the associates of action such as the object. Their concealment is none other than their veiled communication in harmony with relevant significance so as to suggest extraordinary speciality. It is spoken of as a variety since it adds charm to the beauty of the action in its own way.

The cause may be metaphorically identified with the effect. e.g.:

The all-pervasive charm of beauty in the lovely maiden seems to offer something extraordinary to the eyes. It appears to whisper something unique in her ear and it seems to depict something picturesque within her lovelorn mind. (92)

The actions here govern objects which suggest by their very indefiniteness excessive charm which is indescribable and thus

attain a new shade of beauty for themselves. There is also the beauty due to metaphorical usage here. For, the actions of offering, whispering and depicting are all related to sentient objects primarily but secondarily applied here to an insentient subject.

Or

"O dear, please slow down the pace of your dance and stop for some time, while I fix up your dangling ornament"—With these words, lovingly sweet, the crest-moon was adjusted by the beloved Pārvatī. Śiva was indeed in ecstacy then. All glory to that (indescribable) privilege of Śiva! (93)

The pronoun 'that' here carries the significance of being indescribably surpassing and qualifies Śiva's privilege which is the subject in the verse. Hence, there is concealment of the subject here. Similarly, the verb 'excels' in the sense of being all-glorious endows beauty of action also.

The beauty in respect of the first part of words is thus set forth in brief. The details can be seen in the works of great poets (by the readers themselves). (94)

The artistic beauty relating to stems and roots, relating to nouns as well as verbs in the first part of a word, is now concluded. A discussion will now be taken up of the beauty of the terminations taken by these only in the latter part of the word. Since time is closely involved in action in its different stages, the beauty of time deserves next consideration after beauty of action:—

When there is remarkable beauty due to the utmost propriety of time described, we have what is called 'beauty in the speciality of time' (26)

There is yet another variety known as 'beauty in the speciality of time'. By 'time' here we mean tense which is commonly signified by the grammarians by expressions like *laṭ* denoting the present tense etc. and which is responsible for the appearance and disappearance of things. Now this may be infused by a poet with special charm, as a result of which time itself attains extraordinary beauty because of the utmost propriety involved therein. The propriety intended here is in relation to the subject of the poet's description.

When the subject and the propriety of time become closely knit, the result is excessive poetic charm.

Ups and downs in the roads will all be levelled,
Journeys everywhere become slow and slower still;
Before long, they will exceed the reach
Even of one's mind-chariots.[1] (95)

This is a statement by a vexed lover, who is already suffering the pangs of separation from his beloved and who anticipates the time yet to come in his mind with all its associated deductions and thus becomes exposed to the upsurge of all his pent-up longings because of this enkindling stimulus; and unable to bear the impact of bewitching beauty of such a nature clad in splendour, he becomes a victim of overwhelming apprehension. He mourns: 'Before long the roads will become inaccessible even to the flight of thoughts.' The future termination here is indeed expressive of unique beauty in the latter part of the word.

Here is another example:

These objects of Nature are all acquiring fresh shades of beauty intimating to sensitive minds a unique message and prepare themselves to reach a new peak of splendour; at the same time the distressing activity of Cupid bursts out. We shudder to think what he might do when the advent of spring is complete in all its respects! (96)

Here each of the terminations, viz., 'prepare', 'bursts out', 'might do' and 'shudder' indicates a specific aspect of time and hence serves to display beauty in the latter part of the word. To explain:—Cupid, the god of love, is seen already tormenting the sensitive hearts of lovers by his infallible might enlivened slightly by the powers of the oncoming spring, with only a few signs of its tender touch on objects of nature investing them with beauty enough to stimulate thoughts of love. The imagined apprehension in respect of the time yet to come indeed contributes to great charm. When the irresistible splendour of spring is complete in all respects, Cupid is bound to get a chance of conquering one and all, when the pride of the proudest maidens has been quelled

[1] Dhvanyāloka (Dharwar edn.), p. 154.

easily by him in such a way that he adds fresh graces to their beauty. This thought on the part of lovers already smitten by his arrows, making them apprehend the worst he might yet have in store for them, makes one shudder indeed. The remark is thus from the mouth of one such lover who is very sensitive in his heart and who is suffering the agony of separation from his darling.

After beauty in propriety of time comes in the turn of the *Kāraka* or 'instrument of action' for the author's consideration:—

Treatment of one and all auxilliary 'instruments of action' as if they were pre-eminent by superimposing primacy on them and reducing the status of the really pre-eminent into that of an auxiliary so that some special shade of charm is infused into the artful poetic expression—a treatment which thus involves a reversal of status in 'instruments of action'—comes to be designated by the phrase 'beauty of instruments of action'. (27-28)

That is said to be artistry or beauty of 'instruments of action' which involves a reversal in the status of the instruments described. Or, in other words, turning the auxiliary into the pre-eminent and *vice versa*. How can that be done? In fact, all the instruments of action such as 'implement', though they necessarily be subordinate in status to the action in question, may come to be treated by the poet as if they are pre-eminent. It may be asked whether there is any procedure for this. The reply is that there is the procedure of superimposing "thatness" on these. 'That' stands for the primary action, and 'thatness' is its nature (i.e. of the pre-eminent) which is superimposed adroitly by the poet on the really subordinate instruments. What status has to be assigned then to the primary one? The answer is that it may be assigned a subordinate status. What is the purpose served by all this? The purpose served is endowment of a fresh shade of beauty to poetic expression. That is to say, a unique and novel originality in poetic style is brought about. Thus, by endowing the freedom of a sentient being even to an insensate object or by attributing agency to even subordinate 'implements' and so forth, the transposition in the status of *Kārakas* contributes very much to poetic delight. Here is an example:—

The Ikṣvākus have never been trained in anything like beggary which delights in humiliating oneself. Has any one ever known

an instance of a scion of Raghus raising his folded hands in abject supplication? Yet all this has been done (by me, i.e. Rāma). But the ocean shows no consideration at all. There is no other go left now. Hence my hand rushes all of a sudden to wield the bow.[1] (97)

Here what the speaker intends to say is: "I should like to take up the bow in my hand. The hand is only a means, but conscious agency has been superimposed on this means or instrument revealing thereby an ineffable beauty.

Another example is furnished in the verse:—

'The flow of tears is heavily drenching the bosoms....'[2] (98)

A still another example is the following:—

The bow has been held by all the ten left hands of mine at one and the same time; hands which compete with one another in their eagerness for holding it simultaneously. Now another competition has started among my right hands in space which are all expert in serving me as to which one should get the chance of stringing the bow.[3] (99)

Here too, as in the earlier example quoted above, the beauty of the instrument stems from superimposing agency on an insensate means.

Or else the usage:—

.....But my sword is shy to enter into a contest with your axe.[4] (100)

The artistic excellence of 'instruments of action' over, the excellence in the usage of 'number' is taken up for treatment, since number can also be a governing factor of such excellence:—

When poets intent on achieving special poetic charm resort to transposition of numbers, we have what is known as oblique beauty of number. (29)

If, in a composition, the poets are seen guided by considerations of special excellence, that is to say, become tied to the intent

[1] Mahānāṭaka, IV. 78. [2] See above I. 65. [3] Bālarāmāyaṇa, I. 50.
[4] See above I. 66.

of showing forth multiple forms of creative beauty and start using one number for another, or in other words, employ transposition of numbers purposely, this is regarded by the connoisseurs as oblique beauty of number. The upshot is this:—When either the singular or the dual number should have been used in a context, if we find that another number is used, or if we find that two different numbers are brought into a relation with an identical case-termination, we have this type instanced. e.g.:—

The paintings on the cheeks are faded by the pressure from the palm of your hand. This juice of lips, so sweet as nectar, is quaffed by your sighs. The tear that clasps the neck so often has made the edge of your bosom throb. O hard-heated one! Anger has become your darling, not we.[1] (101)

In the above example, when the poet should have said 'not I' in the singular, he has actually used 'not we' in the plural, in order to indicate that he is no longer intimate to her and to suggest that he is virtually a stranger. Another illustration is the following:—

"*We are undone, O bee, by this truth-finding fad; but you are indeed lucky*".[2] (102)

Here again the suggestion of his being a stranger is clearly manifest. To take another example:—

Thine eyes (though two) are veritably a bed of full-blown blue lotuses. The hands (two again) are a bed of red lotuses.[3] (103)

Here the words in the dual and the plural numbers (in Sanskrit) have been brought into relation with an identical case-ending. Such a transposition of numbers brings extraordinary delight to the hearts of connoisseurs. One more example is this:—

"*The several branches of learning constitute a new eye.*"[4] (104)

Here again, the identical case-ending which relates the two words in the singular and the plural, is a source of poetic charm.

The consideration of the oblique beauty of number being over, in the order of sequence, 'the oblique beauty of person' is taken up because the grammatical persons are related to number:—

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[1] Amaruśataka, 85. [2] Abhijñāna-Śākuntala, I. 24.

[3] See above I. 64. [4] See above II. 29.

When the (grammatical) first person or second person is required logically, instead of using it, the third person is used obliquely in order to gain poetic beauty, it should be regarded as 'oblique beauty of person'. (30)

When in a poetic usage the first person and the other persons interchange obliquely with an artistic purpose, i.e., to gain some unique artistic excellence, this poetic procedure should be regarded as 'the oblique beauty of person'. The purport is as follows:—In a literary context where the first or the second person is required to be used, the poet may prefer to use the third person instead. For the same reason, since pronouns are as good as nouns, the transposition of a noun (i.e. the third person) in place of a pronoun also becomes a proper example of this type of oblique charm:—

It is indeed well known to me how our capital Kauśāmbī was insultingly usurped by the bloody enemies, and our own King is turned against polity and is given to carelessness. The hearts of women are indeed averse to any parting from their dear ones. Hence I (lit. my mind) am not at all eager to say anything in this regard. The queen herself should know what is to be done at this juncture.[1] (105)

Here the usage expected is: 'You should know'; but actually the usage chosen by the poet is: 'The queen herself should know'. This brings out powerfully how the speaker (Yaugandharāyaṇa) feels it a very difficult task; and therefore assumes an attitude of neutrality. At the same time, the queen (Vāsavadattā) being her own mistress can freely think over what is good or bad for her and decide the course of action. This choice left to her contributes a lot of beauty to the sentence as a whole. That is why this idea strikes as if it were the vital essence of the whole verse.

After this consideration of 'the beauty of person', in the natural order follows now the consideration of the oblique beauty in regard to the use of *Ātmane-* and *Parasmai- padas*, since they are connected with the persons (grammatical). It is well known that ancient grammarians have used the technical term *upagraha* (affix) to mean specific usage of either Ātmane-pada or Parasmai-pada as per the

[1] Tāpasavatsarāja, I. 67.

rules governing the roots. Hence in the following Kārikā the word *upagraha* has been used by the author.

When both the Atmane- and Parasmai- pada affixes are possible for a root, if a poet is seen preferring the one as against the other because of an aesthetic purpose, that may be designated as arresting beauty of 'upagraha' or verb-affix. (31)

Poets designate beauty in the use of verb-affixes whose nature is explained above as 'beauty of verb-affix'. What is its nature? When either *Ātmane-pada* or *Parasmai-pada* verb-affix could be grammatically used in a context, poets are seen restricting themselves to the use of the one alone in preference to the other. For what reason?, it might be asked. The answer is:—For the sake of propriety, propriety depending on the subject or the theme described. As a result of this, a unique shade of beauty is achieved.

Let us take an example:—

About to discharge arrows on the other deer also as he was, the tightened grip of his fist (on the bowstring) beside the ear loosened of its own accord. For, then their eyes exceedingly tremulous in fright reminded him of the sweet glances of his beloved expert in love.[1] (106)

In this example the king is made to recollect the enticing and graceful glances of his favourite youthful beloveds. As a result, his mind becomes engrossed in them and involuntarily the physical reaction is produced in the form of loosening the tight grip of his fist without any conscious effort on his part. All this is suggested simply by the significant usage of the *Ātmane-pada*, which governs agency of the thing itself acted upon. Thus exceeding beauty in the verse as a whole is achieved which would delight the hearts of sensitive critics.

The arresting beauty of verb-affix being concluded, the author proceeds to take up for treatment other kinds of verb-affixes.

Apart from the usual affix, when a new affix is superadded with an eye to striking beauty, it constitutes 'unique beauty of affix'. (32)

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[1] Raghuvaṁśa, IX. 58.

Unique beauty of affix is instanced when an affix other than the ordinarily used is significantly employed with an eye to literary excellence. In fact, such significant usages do exist. Such fresh usages do contribute to a unique splendour in poetry. An example of this is found when a root-affix worn out by usage is displaced by a new affix not so trite.' e.g.:—

Worthy is the poet who can draw the subtle essence of beauty hidden in nature. Worthy is the master of speech who can create things of beauty by his own words. Both are poets great and I salute them indeed. But my best salutations go to a third one who can know their labour and relieve them of their burden! (107)

In the usage *vandetarāṁ* (best salutations go!) we see a flash of the poet's genius in using a very significant affix. That is why the word *punaḥ* ('but') has been used to bring out the unique contrast pointedly.

So long the author has dealt with nouns and verbs and subjected them to analysis such as base and affix, and brought out the possibilities of literary grace that could be infused in them. But in Sanskrit there are words which are underivable and which take no case-terminations, as for example, prepositions and indeclinables. Hence these are now examined *en masse* and their beauty indicated:

In a poem where the prepositions and indeclinables are employed only to suggest *rasas* as the sole essence of a poem as a whole, we have what may be called another type of 'word-beauty'. (33)

Now we go to consider the next type of word-beauty. We have indeed another full-fledged form of word-beauty distinct from the types already considered. Its speciality is described in this text. Prepositions and indeclinables have, in fact, the usual meaning assigned to them by grammarians. But they may become the means of suggesting *rasas* (sentiments) such as the Erotic. 'How'?-One might ask. We say that in such a way that they appear to be the vital essence of the passage as a whole. The passage here stands for the poem as a whole and even the prepositions etc. which are but parts, are made to appear by the poet's art as the sole essence of the composition. To put it in other words, a literary sentiment etc.

(*rasādi*) could be made to shine as the most significant flash in a composition even by these means. e.g.:—

But how will Sītā fare?
Alas! Alas! My dear queen!
Be bold, I beseech thee.[1] (108)

In this line of verse we have a very touching description of Rāma who gets perturbed all of a sudden by the crowding in of stimulating forces of nature. Rāma, who is almost certain in his anticipation of the demise of his darling Sītā, Rāma who is out to strain every nerve of his in order to rescue her from there, becomes so lost in the thought that her living picture stands in his mind implanted as it were, shutting out distance that separates them. The sentiment of love rising to a climax here is indeed very fresh, and it has been made possible only by the cumulative effect of the various indeclinables used. No wonder it shines forth as the sole essence of the poem and builds up the beauty of the poem as a whole. The special significance of the particle *tu* ('but') has already been explained in an earlier context.[2]

Another example may be given:—

All too suddenly has this separation come
And that too from my beloved; so unbearable it is!
And now that the new rain-clouds have also appeared,
I believe the beauty of days will be halved
For want of any sunshine.[3] (109)

There are two factors here which equally possess an irresistible capacity to excite one's agony, namely, separation from the beloved and the advent of the rainy season. Both of them are described here as converging at the same time by the force of the two particles *ca*.....*ca*.....('and'). This force is indeed like the southern breeze which fans the fire of sorrow bursting at once into flame. The result is an ineffable literary charm. One more example is had in the following:—

The face of my sweet-browed beloved,
With lips covered frequently by the fingers,
Lovely with indistinct no's

[1] See above II. 27. [2] Loc. cit. [3] Vikramorvaśīya, IV. 3.

And resting upon her shoulders
Was somehow raised up by me;
But kissed it could not be.[1] (110)

Here the hero (Duṣyanta) is so much distraught by his first impulse and his memory is so completely filled by the fascinating beauty of her moon-face with all its attendant graces that he regrets very much his missing the joy of her kiss at the first instance. It is the force of the particle *tu* ('but') which is capable of suggesting the crowded feelings culminating in the hero's repentance and thus promotes the beauty of the passage in an extraordinary fashion.

Further instances of this 'beauty of affix' are not separately taken up because they are all similar and come under this very type now considered and readers may easily imagine the examples themselves such as:—

By this indeed your black figure will shine all the brighter, even like the person of Viṣṇu in the guise of a cowherd with his radiant peacock-plumes.[2] (111)

Here the indeclinable *atitarāṁ* ('all the more') is extremely attractive. In this way, for the other factors of poetic attraction left out here, readers should themselves determine the special characteristics on the lines given above. Thus the manifold shades of artistic excellence characterise the four-fold parts of speech and though they may appear as the shining light in only a part of a poem, they infuse the entire poem with beauty.

Out of the countless types of artistic beauty in the quarry of the poet, even one is enough to contribute to the heart-felt delight of men of taste. (112)

This verse sums up the discussion. If such is the extraordinary power of even a single type of literary turn, then how much more should it be when there is a concurrence of its several forms in one and the same place?

When several forms of such literary turns occur together in such a way as to enhance the beauty of one another, they go to produce artistic charm reminiscent of myriad-faced beauty. (34)

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[1] Abhijñāna—Śākuntala, III. 78. [2] Meghadūta, 15.

It is observed often that even in a single word or verse (lit. sentence) a large number of the types of beauty described above arise naturally — thanks to the inventive power of poetic imagination. The result is that they bring about added charm to one another. To take an example:—

The limbs appear.....[1] (113)

Here all the three verbs possess a threefold artistic significance viz. beauty in action, beauty in instrument of action and beauty of time. The three agents described, namely, the buxom breasts, the burly hips and the blooming youth — all these three have beauty of significant usage (*vṛtti*). The words 'youthful charm', 'sea', 'affluence of development', 'simplicity', 'acquaintance' are all imbued with metaphorical significance. Thus several forms of poetic beauty may combine in a single word or sentence to yield a many-sided charm delightful to the mind of sensitive critics and constituting what has been called 'beauty of sentence'.

The possibilities of poetic beauty in regard to all the four parts of speech namely noun, verb, preposition and indeclinable has been just concluded and hence the author indicates this with the following exhortation:

Poetic speech is a veritable creeper, with words as leaves, forming the bases for (symmetrical) beauty striking with artistic turn adding to the wealth of feelings and sentiments in a most striking manner. May the bee-like connoisseurs appreciate it and collect the profusely fragrant and sweet honey, from the sentence-blossoms, and enjoy it with ever-increasing zest. (35)

Poetic speech itself is metaphorically characterised as a (tender) creeper. An extraordinary beauty blooms out of it. One might ask 'how'? The answer is that words themselves constitute its tender leaves; i.e. nouns and verbs themselves constitute as it were its leaves in the sense that they form the bases for beauty. Now the beauty itself is further described. It is such that it is imbued profusely with the charm of feelings and sentiments. It is also characterised by what has been called oblique turn or artistic beauty which

[1] See above II. 91.

is very striking. Its speciality lies in the fact that it has place for original and fresh shades of excessive charm. The author exhorts the bee-like connoisseurs to appreciate such beauty and enjoy the honey therein. The honey indeed is contained in the speech-blossoms, i.e. the several constituent parts of speech such as words go to form the whole called sentence (or speech) and this itself is the receptacle of such honey. Another epithet of the honey is 'profusely fragrant'. The fragrance of the honey is profuse; i.e. far-reaching and delighting the heart. The degree of enjoyment is described in the words 'with ever-increasing zest'; that it is to say, the enjoyment would make them more and more eager. Bees indeed are well known to become dizzy with delight by drinking to their heart's content the fresh flower-juice out of newly blooming flowers as soon as they observe the first opening of the petals accompanying the fresh shoots in a creeper. Even so, as soon as the connoisseurs observe some striking shade or the other in a word of poetry, their hearts become thrilled and they start contemplating the vital essence of beauty pervading the sentence or verse as a whole. Such is the purport. The juiciness alluded to in the verse has two connotations:—The first relates to the luscious exuberance manifest in creepers seasonally during spring. In the second place, it suggests erotic feelings and so forth. The expression 'turn' indicates in the first place the lovely crescent-like curves of the creeper. In the second place, it stands for artistic turns such as beauty of conventional sense. In the same way, (symmetrical) beauty applies in the case of creepers to the harmonious arrangement in their parts; it means skill in the poet's art in the case of poetry. 'Strikingness' in the one relates to the lustre of leaves and in the other to the factors involved in brilliant arrangements. 'Fragrance' in the case of blossoms is of course their sweet scent, but in respect of literature it is nothing but delectability to connoisseurs. Honey is the nectar in flowers but in poetry it is the combined essence of all factors productive of poetry.

HERE ENDS CHAPTER II

CHAPTER III

In the preceding chapter the author has considered, as far as possible, the artistic beauty relating to words which form the organic parts of sentences; in other words the possibilities of artistic beauty in respect of expressive elements has been broadly indicated. Now the question to be taken up is the beauty in respect of the sentences themselves. And since expressed content is the primary subject-matter of the poetic activity, he first of all takes up for consideration the nature of the matter described. The import of sentences is indeed posterior to the import of words as a matter of fact.

When the subject-matter is described in a way conducive to beauty by virtue of its own infinite natural charm and by means of exclusively artistic expressions, we may take it as an instance of creative beauty relating to content. (1)

Content is that matter which is intended by the poet as relevant to his creative effort. When it is so described as suggested by the epithets, we have poetic beauty or artistic excellence. Now the nature of description is indicated by the first epithet—'in a way conducive to beauty by virtue of its own infinite natural charm'. The word infinite indicates that the natural charm is all-surpassing; its charm here is none other than its great delicate art. In other words the content itself will be endowed with exquisite natural beauty. The description intended is poetic treatment. Its manner is conveyed by the epithet—'by means of exclusively artistic expressions'. That is to say out of a number of charming expressions only that particular one will be selected which is capable of yielding the intended content as designed by the creative poet as his main subject-matter. The word 'yielding' is used instead of 'signifying' because communication of meaning is possible in a suggestive way also. The sum and substance is this:—In all such cases involving the natural charm of the content described, there will not be much scope for the use of plain figures of speech, simile and so on, because their use would spoil their exquisitely delicate natural charm.

Well, this natural description, which delights connoisseurs has been declared as a figure of speech called 'natural expression' by the ancients, and why are you labouring so hard to pour ridicule on that idea? For, according to them, merely the general nature of things constitutes the subject adorned, while the excessively delicate beauty added constitutes the adornment. So it may be argued by some that considering 'natural expression' as a figure of speech, is quite logical; they will be now refuted:—This argument is not at all sound. Writing poetry is not something which has to be done perforce as if it were an inescapable necessity, because the whole activity is taken up here for definition only in the context of delight to the connoisseurs. What is more, if the subject-matter is not endowed with surpassing excellences, any addition of a figure of speech will fail to add beauty to it in the same way as a portrait painted on an improper canvas. Therefore it must be conceded that the content described should be full of exquisitely beautiful natural traits. When it is such, then only it deserves to be adorned, according to the rules of propriety, by figures of speech like metaphor. The difference is only this:—When the emphasis of the poet is on the natural beauty of the content, mostly metaphor and such other figures of speech cease to be of help. Either the natural delicacy of the content or the clarity in the development of sentiments etc. come to be obscured thereby. Thus we might conclude this subject by stating that in almost all respects the content adorned is comparable to a graceful damsel. Indeed she does not stand in need of excessive ornaments at times like bathing, ascetic life during separation from husband and the end of amorous sports. In all such contexts natural beauty itself captures the hearts of the connoisseurs. e.g.:—

With that slender bride face to face,
Though seated with all beauty-aids,
The women commissioned paused awhile,
With eyes bewitched by her natural grace.[1] (1)

In the above example the poet intends to communicate the exquisite beauty of Pārvatī, a beauty naturally present in her delicate features. He fancies that any addition of an ornament would

[1] Kumārasambhava, VI. 13.

be obscuring this natural grace of hers. It is generally true that when a subject is so described as abounding in natural felicity, any introduction of an adornment inclined to obscure the natural grace would certainly not be helpful. In particular we have to note this:— An experience becomes aesthetic only by reason of beauty due to promotion of sentiments through the only means available, viz. a proper mingling of the constituents, ensuants and accessories. Any other extraneous element therein would become detrimental to its natural beauty. That is why subjects like the budding youth of a maiden etc. and the advent of delightful spring, its enrichment and close etc. are never overburdened by good poets with additions of figures of speech; they are content with the natural artistic beauty resulting from their spontaneous description e.g.:—

The smile is ever so gentle,
The charming looks are tremulous and sweet,
The art of speech bewitches by loving graces so fresh,
The beauty of her steps steals the moving beauty of buds.
Thus there is no aspect of the dear one
Uncomely, as she steps into youth.[1] (2)

To take another example:—

Untrained in the ways of love,
Their minds thrilled by a touch of sweetness,
Closing their eyes to break the hearts of the onlookers,
Throwing one and all into a state of wonderment,
They hardly end the heart's desire,
But are languid without exertion indeed.
Such are maidens who are innocent of love
And yet who become love's prey. (3)

Or else:—

"*The breasts have wreathed the chest.....*"[2] (4)

Or—

Flowers are abloom from the inner buds of creepers,
Between the sprouts appear tender leaves,
The throat of the she-cuckoo
Sends out a shrill note at will.

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[1] See Dhvanyāloka (Dharwar edn. p. 264). [2] See above I. 121.

So then within a few days at the most
Cupid's bow will conquer the worlds three
Though discarded by him for long
If only he should rehearse his shooting practice.[1] (5)

Or—

"*The tapering buds of lotus-bulbs....*"[2] (6)

Or—

The month of spring keeps ready but does not fling
The arrows of Cupid, with sharp heads
Of new mango buds and feathers of fresh leaves,
At young women, that targets are.[3] (7)

In such instances the poets realise that the natural beauty itself deserves principal treatment and for fear of obscuring it, they do not indulge in too many figures of speech. If at all they use any figure, it will be in order to reveal fully that natural beauty; it will never be to produce excessive decorative effect. e.g.:—

The eyes are washed clean of collyrium
Like clear crystal the cheeks glisten;
Erased is rouge smeared on the lip,
The limbs are white like a young elephant's tusk:—
Nothing there was uncomely in the damsels. (8)

In the above the simile, namely, 'white like a young elephant's tusk' communicates a unique natural beauty.

Another example is:—

"*They are rivalling in their beauty the small sprouting tusk of a young cow-elephant....*"[4] (9)

And this indeed stands to reason, because great poets sometimes intend to portray exclusively the beauty as it actually exists in nature, if that suits their immediate purpose; sometimes they also take a fancy to present a complex kind of mixed beauty full of embellishments. In the first procedure there will be no great need for the employment of metaphor and such other figures of speech. But in the second alternative that alone will assume exclusive importance. This logic makes us conclude that when beauty exist-

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[1] Viddhaśālabhañjikā, I. 13. [2] See supra I. 73.

[3] SeeDhvanyāloka (Dharwar edn. p. 88). [4] See above I. 73.

ing in nature is the subject of poetic description, it should always be regarded as the subject adorned and that it can never be considered as an adornment. If a subject-matter is wanting in unique excellence, even if it should be adorned with figures, it would fail to delight the connoisseurs even like an airy ghost, and should therefore be disregarded as valueless. On the other hand, if in view of the striking topical appropriateness, the nature of a subject is described in a superlative way, one might argue that though it does not brook the addition of other ornaments, being itself superlatively beautiful, yet it deserves to be regarded as an ornament in itself. Such a position is quite acceptable to us. Since our main concern is only a denial of additional ornaments besides the natural one, we would not dispute that.

Whether this is all the artistic beauty of the matter described or whether it includes something else is discussed below:—

There is also another kind of artistic beauty. It glows with the natural as well as the acquired skills of the poet. It results in imaginative original creations which are extraordinary. (2)

We have another kind of artistic beauty which consists in the creation of original poetic subjects. Its speciality is indicated in the first epithet. The poetic art combines in itself an innate natural gift as well as a dexterity attained by his scholarly equipment. Both these combine to produce this second kind of artistic beauty. Further it is characterised by a fresh or original imaginative ability capable of inventing subjects unknown before. As a result of it, an all-surpassing activity quite distinct from other worldly activities can be noticed in such a poet. The gist is:— The poets do not give existence to things non-existent in the world; only they endow such superior and original excellences to things which merely existed before, that a unique appeal of beauty to connoisseurs is invariably brought about. That is why it was observed earlier—

"*Worthy is the poet who can draw....*"[1] (10)

Things in the world have mere existence. But they are given such a heightened extraordinary beauty or shade of charm that they begin to appear as if they are entirely new. Their natural state

[1] See supra II. 107.

is completely concealed and a new splendour comes to be attached to them making one think that they were invented right then for the first time. It is this fact which confers the title of 'Creators' on the poets. So it has been said (by Ānandavardhana):—

In the boundless realm of poetry
The poet is the sole creator!
Therein all things revolve
In the manner of his choice.[1] (11)

Thus the artistic beauty of the content of poetry is thus two-fold: natural and superadded. If we further analyse the 'superadded' kind, though it is concerned first with embellishing the subject on hand, it can not be really anything other than figures of speech. That is the reason why the number of divisions and subdivisions which they involve are manifold. e.g.:—

In the work of fashioning this damsel
Did the lovely-rayed moon become Creator?
Or else Cupid himself embodying all love?
Or the month of Spring with vernal wealth?
How could indeed that old decrepit sage
Dulled by Vedic chants and dead to all senses,
Ever succeed in forging beauty so pure?[2] (12)

In this verse the poet intends to convey the damsel's uncommon radiance, voluptuousness showing forth unique charms, and extraordinary perfection of figure and delicacy. And therefore he chooses separate agents for her creation, each endowed with the perfectability in question by his sense of propriety as well as power of imagination; with the result that she is fancied as an altogether new creation. This fact is illuminated by the emphatic pronoun 'himself' which is to be construed with all the three causal agents. One (the moon) who is himself the abode of loveliest radiance can naturally be credited not only with a great interest proper to his good nature, but also with a capability of a very high order in creating an effect full of that quality (i.e. radiance). Similarly, one who is himself the sole abode of all voluptuous love shares the same kind of propriety with the work of creating a figure full of that endowment (i.e. voluptuous love). So also one who is himself

[1] See Dhvanyāloka (Dhawar edn.) p. 250. [2] Vikramorvaśīya, I. 8.

the home of all flowers, can naturally be expected to make a creation also full of extreme delicacy. In the second half of the verse, the poet negatively shows that all these three endowments would be impossible of conception through any other agency. This fact is further illustrated as follows: Since he is dulled by Vedic chants, the mythical Creator cannot be credited with the skill of fashioning a radiant figure. Since he is impervious to sensual attractions one can only believe that he should be averse towards the making of a figure of voluptuous love and since he is far too old, he should be properly considered to be against the very idea of a delicate or a loving person. Hence throughout this verse the poet has utilised the figure of speech called 'poetic fancy' with a view to endowing his subject under description with an extraordinary imaginative charm. Now that spontaneous beauty of fancy gets added strength by a free association with the beauty of another figure, namely 'poetic doubt' and the two together bring about a heightened splendour of the subject. All this illustrates the point that the poet displays an extraordinary creative ability in depicting his subject, here, viz., the beauty of the heroine and makes one feel as though the whole thing were invented for the first time on earth.

There may be other instances where the subject-matter itself in a work is actually invented for the first time by poets. Even in such places it is not the objects that are invented for the first time—because objects do have existence in their own way in nature—but only the interrelation among them is fancied afresh and it is this which brings about excessive appeal of originality; e.g.:—

'Who are you, please?'
'I am a florist of the gods.'
'Why then are you here on earth?'
'I am here to collect flowers.'
'To what gain will this conduce?'
'I shall get a good price to be sure.'
'It is most amazing indeed!'
'Listen then:— All the flowers in heaven
Have been shed down on king Alabha
By the heavenly damsels when he died in battle.
And so there is not a flower left
Now in the garden of Lord Indra.' (13)

In such situations the addition of figures of speech capable of endowing special excellence to the subject under description becomes quite proper. The examples cited above can in no way yield a coherent total meaning unless and until one understands the figure of speech involved therein. For, there is no factual matter at all existing in nature which can be construed as the main content of this description, and which can be verified by any of the logical means of validity like perception. Therefore it becomes delectable to men of taste only in so far as it is associated with a figure of speech involving a fresh fancy of an expert poet. To explain the figure:— The celestial damsels are extremely delighted to get a worthy husband when they see admiringly the supreme valour as befits a hero in the thick of the fierce fight. To extend him a warm welcome they vie with each other in gathering all the divine flowers such as Mandāra available in Indra's garden; so much so that the whole garden has been emptied of its great floral wealth. This fancy of their non-existence due to destruction is indeed very appealing. That the object of such poetic fancies may be twofold, namely, 'one being similar to another' and 'one being identical with the other' will be explained at length under the head of poetic fancy in the sequel. Thus the poetic fancy in the first half of the above verse has acquired added charm by the presence of *aprastuta-praśaṁsā* or the praise of the inapposite which adds charm to the great valour of the king who is apposite and as such exercises great appeal over the minds of the connoisseurs as a very brilliant piece.

An ancient rhetorician also noted this point in his definition of poetic fancy, namely,

> "*The poetic fancy is usually characterised by exaggeration....*" (14) (Bhāmaha, II. 91)

The same writer went on to extol the efficacy of exaggeration in the words—

> "*What figure of speech is there without its magic touch?*" (15) (Bhāmaha, II. 85)

thus bringing to the fore its effectiveness in helping figures, one and all. Therefore even if one were to say that the principal figure of speech here is Hyperbole itself, there would not be much difference in statement. In fact the truth stands out that the most inconceivable subjects do become acceptable to our fancy in so far

as they are invented by the creative genius of poets, and never when recorded in their pure, natural state. Since the reason adduced happens to be extraordinary, the words also may be regarded perhaps as an actual instance of Hyperbole itself. Even then it serves no other purpose than adding splendour to the apposite matter on hand.

First of all, the artistic beauty of the expressive word was set forth; later the artistic beauty of the expressed content was explained. Now the author takes up for treatment the artistic beauty of the sentence as a whole.

> **The artistic beauty of a sentence is something quite distinct from the wealth of beauty due to qualities and figures of speech in so far as they relate to artistic word and content belonging to one or the other of the (three) styles. In fact expressiveness of the sentence-form should be regarded as the essence of this beauty. It is an index of the unique skill of the poet even as the unique total appeal of a painting which is something quite distinct from the beauty of the individual elements that go to fashion it such as lovely canvas, lines, and colour-shades. (3 and 4)**

The beauty of the sentence is something different: Here the sentence meant is a group of words in syntactical relation with each other. Its beauty should be deemed as distinct from the beauty of its constituent elements. In the text the verb 'is' has to be understood as there is no other verb. Now the constituent elements are detailed. They are the attractive words and meanings imbedded in one of the styles and beautified by a wealth of literary qualities and figures of speech. The styles are the 'elegant' and so forth. Only some of the words and some of the meanings therein show a turn different from common usage and get beautified by qualities and figures of speech, so that one kind of poetic beauty is attained that way. This beauty of sentence should be deemed as distinct from that former beauty. Its essence lies in the sentence-form itself, that is to say, that the very process of expressiveness strikes one as uniquely beautiful and therefore it comes to be felt as its life-breath. The nature of that expressiveness is further explained as a unique artistic skill on the part of the poet. 'Unique' must be taken in the sense of extraordinary. A simile is provided, namely the beauty of a paint-

ing. As there will be a quite distinct skill of the painter apart from the beauty attaching to the materials in the case of a painting, so also in poetry. The beauty of the materials relate to a good painting board, drawing and shades of colour. Now only some of the combinations of these can carry the impression of beauty which belongs to a category by itself, namely, beauty of material. But quite apart from this material beauty there will be another distinct over-all beauty. The board is what serves as the basis for the painting. The drawing is nothing but line-sketch according to the rules laid down in text-books on painting. The colours are the different varieties of oil-paint etc. used by the artist. Their shades signify variant beauty. The purport of all this may be summed up now:— Just as in the case of a painting the unique skill of the artist shines forth as quite distinct from all the beauty of the materials used by him such as the board and so forth and which seems to permeate the entire production as its vital essence, so also in the beauty of a sentence, the unique skill of the poet shines out distinctively from the different constituent elements like words and meanings, and cause delight to the heart of connoisseurs as the animating essence of the totality of the material.

That is the reason why the heightening effect achieved by the poet either in his description of beautiful things in nature in all their delicacy, or in his delineation of sentiments like the erotic by means of multiple figures of speech, will invariably result in the reader's impression of delight. If there should be a subtle shade of art involved in just a part of a word or a sentence, there also poetic skill should itself be regarded as the premier causative factor. It is therefore that we find a new aspect of delight, unique because of the fresh fancies involved (on the part of the poets), even in age-old types of subject-matter coming under the three types, viz., sentiments, natural states and figuration, and whose general aspect remains the same all the time. This has been very well described by a poet:—

Though, daily, poets the world over
Draw its essence for their works,
The treasure of Speech triumphs yet
With seal unbroken as it were.[1] (16)

[1] Gauḍavaho, 87.

The purport of this verse is: From the beginning of creation, over the ages, the best of poets are emptying the riches day after day by virtue of their individual creative temperament and its requirement. Yet the treasury of Speech remains unopened as it were since it still abounds in infinite varieties of fresh and original material. Therefore its grandeur is indeed superlative and is worthy of praise. Thus the idea in the sentence as a whole is quite cogent in itself. Yet there shines here an extraordinary radiance of the poet's creative skill. It may be explained as follows:—The poet is out to suggest here his sense of self-importance; and as an illustration of that idea he has observed that the world of letters seems to remain with an unbroken seal as it were, though day after day good poets all over the world are taking what they want freely out of it. (At first sight it appears puzzling.) The actual fact is that no poet in the past, anywhere in the world, could take out anything from it because each and every one of them was ignorant of this essence hidden therein. But now for the first time my genius has succeeded in breaking it open, that is to say, in revealing the highest essence of it (speech). Thus the justification for writing a new poem on his part as the result of his unique genius is brought to the fore making the expression 'triumphs yet' very significant.

Though as a matter of fact all the three elements of poetry, namely, sentiment, subject in nature, and embellishments, have only poetic skill as their life-essence, still its relationship with embellishments is one of utmost intimacy, for without it, if the object of poetic description comes to have just the bare pattern of a figure of speech in a matter-of-fact way, it ceases to cause delight to the connoisseurs; and therefore we do not attach any poetic appeal to such a so-called ornament. It is as good as one among the many plain facts that happen to be present simultaneously; e.g.:—

Winsome is this slender maiden
Like a stem of lucious grass,
Like the creeper Priyaṅgu. (17)

Further the same figure of speech (simile) if informed by an inventive and delighting play of genius, can acquire unique splendour due to the creative art and infuse the hearts of connoisseurs with aesthetic pleasure as in:—

"*In the work of fashioning this damsel....*"[1] (18)

Or—

"*Is this perchance a new tendril....*"[2] (19)

This beauty which strikes independently is entirely a result of the poet's creative art, and as such it stands to reason that it should be included in the category 'artistic beauty of a sentence'. That is why it was said formerly:—

"An art in a whole sentence admits of a thousand varieties. In it is included the whole lot of figures of speech."[3] (20)

An example of a matter of fact beautified by this figurative art is the following:—

How do they do, those bower-huts, O friend,
On the banks of the river Yamunā?
Those companions of the sports of cowherdesses
And those witnesses of Rādhā's amours?
Now that none will pluck them soft
To turn them into beds of love,
I am afraid that all those fresh green leaves
Do lose their greenness and become old.[4] (21)

Here the subject described, as any connoisseur can see, is just a matter of fact true to life. Still its beauty is not of a very far-reaching kind. Even so such a subtle and appealing beauty, permeating the whole of it from the inside with a new streak of poetic imagination has been newly added so as to cause great delight to the choicest men of taste. This could be deemed as the very height of poetic skill which comes under the category of 'artistic beauty of a sentence'. We say so because, apart from it, there is no element here on which we can lay our fingers.

Here is an example of a subject in the form of sentiment:—

That son of a Kṣatriyā might well turn out
A great votary of valour as reported by all.
And the report may not be false after all.
But the burning itch of valour in these arms of mine
Which have long forgotten their play with armies of gods
Might be soothed for at least a 'droplet' of time.[5] (22)

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[1] See above III. 12. [2] See above I. 92. [3] This is Kārikā, I. 20.
[4] See Dhvanyāloka, (Dharwar edn.) p. 48. [5] See above I. 47.

Here the abiding emotion is heroism. The poet is concerned with endowing beauty to the appropriate person who happens to be the abode of that emotion. He is portrayed therefore as a great conqueror. Now the artistic mode of the sentence used raises the emotion to its highest point, so that it comes to be felt as the sentiment of valour. This reveals the poet's art in respect of composing a forceful and artistic sentence. The several examples already given in the previous section wherein artistic beauty relates to construction of such sentences should also be reconsidered in this light by the connoisseurs as further instances.

This serves to add beauty to instances of other kinds of artistic creation which are endowed with appropriate literary qualities and which are lovely, each in its own way. (23)

The triple entities of poetry namely sentiment, natural fact, and ornaments which have a universal presence, get a new lease of charm delighting the heart of connoisseurs by a touch of this sentence-beauty. (24)

These two are mnemonic verses.

We have so far discussed the nature of the three entities associated with poetry, namely word, content and the process of communication. Now the author proceeds to classify the things described:—

Subjects of poetry described in all their undimmed propriety and beauty of nature come to be classed under two heads, namely, the sentient and the non-sentient. (5)

What is classified here is the nature of the form of things that enter into poetry as subjects. They are mainly of two kinds. Such is the opinion of the learned. The first class is 'sentient' and the second 'non-sentient'. The sentient are those which possess consciousness such as animals; the non-sentient are those which are without consciousness. These differences in the qualified are responsible for a similar difference in their qualities. Their form is further characterised with an epithet. The epithet says that their essential nature or quality should be appealing by fresh imaginative aspects and also by an appropriateness demanded by the context, as a result of which the scope for defects gets removed. The poem will then appeal to the connoisseurs as partaking of beauty.

These two classes are further subdivided and discussed:—

Of these, the first class can be subdivided again under two heads—'gods etc.' and 'lions etc.' These may be either primary or subsidiary in the poet's treatment. (6)

Of the two classes mentioned above, the first, i.e. the 'sentient' can be further sub-divided only under two heads because a third category is non-existent. These sub-divisions are—the primary or secondary treatment of either gods etc. or lions etc. Under 'gods etc.' we should understand all sentient higher beings like gods, demons, perfect ones, angels, divine singers, human beings etc. The second sub-division embraces the class of animals such as lions. In the course of the poetic treatment, these may be described either as primary or as subsidiary.

Thus among the subjects of poetic description, primarily sentient beings like gods constitute one important category. The secondarily sentient beings such as beasts, animals, birds and reptiles constitute the second category. Now the special features governing their treatment are set forth.

The first i.e., the primary kind, is made beautiful by a spontaneous presentation of emotions like love. The second is rendered lovely by a description of the animals etc. in a way natural to their species. (7)

The primary subject-matter which relates, as we saw, to the sentients like gods and demons, comes within the purview of the poetic activity in the way suggested below. The method is one of spontaneous presentation of emotions like love. The word spontaneous is used to indicate that the emotions like love should be free from banality and very striking by their fresh flavour. When so treated, the emotions are raised to the level of sentiments like the erotic; for the well-known rule states that the dominant emotion itself gets transformed into sentiment. Now this becomes very appealing to the heart. As examples of 'love-in-separation' we might cite the lamentations of the hero Purūravas, love-mad, in the Fourth Act of the play Vikramorvaśīya. e.g.:—

May be in her anger she is invisible by her magic,
But her anger does not last long;
Or may be she has flown to heaven;
But her heart is so attached to me!
Even the demons dare not abduct her
When she is before me forsooth;
Yet she has become invisible quite,
Alas! what a stroke of misfortune![1] (25)

Here the King is completely overpowered and vexed in mind by the pangs of separation from his beloved. He fails to notice any likely cause of her disappearance. First of all he starts, therefore, fancying a likely cause which is in conformity with her gentle nature. At once he rules it out as incompatible with logic. Then again he starts fancying another reason for her invisibility. When even this fails to explain it properly, he is landed in certain despair which unhinges his mind. All this raises the sentiment to its highest peak. This very mood is further intensified in the verse:—

Should my beloved touch the earth with her feet
In these forest grounds with sand drenched in rain,
Deep should appear the heel-imprint
Caused by her hips so rotund
And the rest of it lovely
With the sole besmeared with rouge.[2] (26)

When he says, 'Should my beloved perchance touch the earth with her feet', he is in a hopeful mood. He is hoping for the possibility of union with her. So he is thinking wishfully—since rains have poured on the soft sand of the forest groves, and since her hips are heavy, her foot-prints should be clearly visible, the heel-mark deep and the rest of the foot-print coloured red in an easily noticeable row. But since he misses this sight altogether, it further adds to the poignancy of his despair, which excites more lamentations bordering on lunacy as revealed in the play in question.

Examples of the sentiment of pathos are provided in the lamentations of the hero Vatsarāja in the play 'Tāpasa-vatsarāja'; e.g.:—

Looking at the fountain with a down-cast face
And roaming about the bower-houses,

[1] Vikramorvaśīya, IV. 2. [2] Vikramorvaśīya, IV. 6.

Heaving sighs with eyes turned on the saffron avenue,
O pet deer! Why do you come to my side
And murmur in sweet accents?
Like me you too have been parted
From the harsh lady
Who has gone on a long long journey.[1] (27)

Here the poet has fully displayed all the stimulants for the rise of the sentiment of pathos. Accordingly, the statement of the jester immediately preceding this verse is as follows:—

"*Alas, what a misfortune! Here is the pet young deer of the Queen following Your Majesty.*" (28)

Here the young deer, the fountain and so on are all replete with the power of serving as excitants of the sentiment of pathos. That is why immediately after the remark by minister Rumaṇvat that it was adding salt to an open wound, the following verse occurs, which further heightens the same sentiment:—

O Queen, why don't you talk back to the parrot
Which is your bosom-friend crying bitterly,
Which would mistake the ruby on your ear
For a pomegranate seed and peck
More than once without let or hindrance
With its beak, his legs brushing this cheek of thine.[2] (29)

All these misdeeds on the part of the parrot are detailed here as indicative of its endearment. The adjective 'this' qualifying the cheek reveals the extraordinary delicateness of it which he had occasion to feel for himself. The beauty of the sentiment of pathos could be raised to such a superlatively high pitch only by means of such excitants described.

Examples have been cited here only for love-in-separation and pathos because both of them are very delicate. Examples for the other sentiments could be imagined by the readers themselves.

In the same way the second category also mentioned above, namely, relating to the behaviour of the secondary sentients such as lion and so on, comes in for a poetic treatment under certain conditions. One condition is that only such nature as is appropriate

[1] Loc. cit. [2] Loc. cit.

to each species should be imagined brilliantly by the poet. Each species has its own individual character, though coming under the genus which is a class. The behaviour described should be actually part of the nature of the specific animal in question. Description of such a natural quality in a realistic way itself conduces to brilliance i.e. contributes to the delight of the connoisseurs; e.g.:—

Once this lion on mount Pāriyātra
Was asleep in home-den with eyes closed;
His jaws resting on the two crossed legs
And his chin spread out by the pressure. (30)

The poet here has succeeded in giving us a picture of the sleeping lion in the interior of his den, quite in conformity with the sleep-posture of the lion species.

Here is another example:—

With eyes fixed on the pursuing chariot
With an arched neck turning behind
By the fear of the arrow's fall it constricts
Its hind half wholly to merge in its front;
The road is strewn with half-chewed grass
Fallen off its mouth opening out by fatigue.
Look, the deer is fleeing so fast
That it moves more in air than on earth.[1] (31)

This is further amplified below:—

The secondarily sentient ones and non-sentient ones become sources of delight when they are so described that they promote the rise of sentiments. (8)

The actual nature of secondarily sentient beings should be thus brought out by poets so as to serve the purposes of the contextual subject-matter. They should be capable of contributing in their own way to the rise of sentiments. Sentiments are the erotic and so forth. Their rise is nothing but their elaboration. Their capacity in this regard is dependent on the creative art of the poet and it leads in its turn to the delight of connoisseurs; e.g.:—

[1] Abhijñāna-Śākuntala, I. 7.

With a throat clear by tasting the mango-shoots,
When the he-cuckoo started his sweet song,
It turned out to be the order of Cupid
To break the rising pride of beloveds.[1] (32)

The treatment of the non-sentients should also conform mostly to the kindling of the sentiments. Objects such as water, tree, spring etc. are seen serving this purpose; e.g.:—

Here is my mind which I cannot stop
From hankering after an object unattainable.
But here is Cupid piercing it even now.
What would be my fate when the southern breeze
Will blow off all the ripened leaves from their stalks
And brings new ones to every mango tree in the garden?[2] (33)

Or—

The Kuravakas show signs of blossoming,
The lakes look lovely by the sides all mossy,
The oceans are crested with the fluff of foam.
O sweet, even the forests now,
Covered by creepers, come under the spell
Of the archer Cupid, sporting his arrow. (34)

So far the shade of beauty due to facts as they actually exist in nature has been exposed at length. Now it will be concluded:—

Poets should note that such is the body of content brimming with beauty and serving the purpose of their descrpitive art which they should strive to adopt into their work. (9)

This body of content or subject-matter of description should be deemed as worthy of adoption by the poets. It is qualified by two adjectives. Firstly, it should be overflowing with beauty, that is to say, it should be free from all impediments and capable of delighting the men of taste. Indeed this alone deserves the best attention of the poets in their literary art involving description. Now when the content is thus endowed with natural beauty, it becomes worthy of embellishments, which, when they are added, give rise to a fresh type of beauty of their own.

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[1] Kumārasambhava, II. 32. [2] Vikramorvaśīya, II. 6.

This is further examined in another way:—

There is also another kind of poetic content which becomes the subject of the poet's art: It will be replete with the means for the attainment of the fourfold values of life, and which is worthy of emulation by the people as befitting in their daily life. (10).

Another type of content also is also there which relates to human behaviour or social conduct. Whether in respect of sentients or non-sentients, their behaviour helpful towards human conduct becomes worthy of the poet's literary art. When do we say that it is so helpful? Only when it gives room for a full treatment of the various means leading to the realisation of morality and such other values. In other words the behaviour described of the characters must be such as to serve as models for the people at large. The whole idea may be summed up as follows:—All the primarily sentient subjects described in poetry should be so presented in their actions that they serve as models for others for achieving the fourfold values of life. Even the secondarily sentient subjects deserve to be treated only in so far as they help towards the attainment of the same purpose. That is why we find that the literary accounts[1] of kings like Śūdraka, and ministers like Śukanāsa are confined to their actions which are didactic and inculcating the fourfold values. The secondarily sentient subjects such as elephant, deer etc. come to be described only in respect of their actions which have something to do with battle, hunting etc. It is for this reason that we observed even earlier that the poem, the poetic material and the poet bear resemblance to the painting, the painting material and the painter (respectively), since only select actions are found in both. Thus what is beautified and can be regarded as the body of all descriptive art can be only twofold—containing either the prominence of naturalness or sentiment, both having their own beauty. Neither can ever be regarded as an ornament.

Of the two, how the first i.e. naturalness of the subject cannot be regarded as ornament has already been established earlier. Now

[1] As in Bāṇa's *Kādambarī*.

how the second also i.e., the subject involving sentiments of primarily sentient beings in their actions, cannot be ever regarded as an ornament is taken up for consideration. The position of the other writers who declare that it is also an ornament is refuted.

'Rasavat' is not an ornament because there is nothing palpable apart from it which is adorned by it, and because the literal meaning of that word itself is contradicted. (11)

Rasavat is not an adornment. What previous writers have designated by the term *Rasavat*, does not deserve to be regarded as an adornment or figure of speech at all, strictly speaking. The reason is set out in what follows:— There is nothing palpable therein apart from the adorned. Except the subject-matter described and its own nature as the adorned, there is nothing else therein which can be discovered by anybody. The upshot is this:— Whatever the instance of poetry chosen, one and all the connoisseurs have a clear distinction in their minds regarding the two divisions, the 'adorned' and the 'adornment'. But in the expression "a poem with Rasavat-alaṅkāra", we cannot understand this fundamental distinction itself, despite our best attention and endeavour.

Furthermore, if the adorned is regarded as the primarily described sentiment itself like the erotic, then reason demands that something else should be present there as adornment. If perchance its (=of the adorned) own nature is described as adornment because it causes delight to the critics, in such a contingency too, the onus of indicating another adorned apart from it lies on the rhetorician. Such a clear-cut discrimination is not to be had at all even slightly, either in the way the ancient rhetoricians have defined *Rasavat-alaṅkāra* or in the way they have illustrated them. For instance, the celebrated definition of *Rasavat* is:—

That is 'Rasavat' in which sentiments like the erotic are manifested clearly.[1] (35)

There is also a variant-reading *spṛṣṭa* (touched upon) in place of *spaṣṭa* (manifested clearly). Whatever the reading we take, if one were to interpret it as a possessive compound, there will be no entity other than the poem signified by that compound.

[1] Bhāmaha, III. 6.

Even if one were to take it as an adjectival compound, identifying the adornment with the poem itself, it will not solve the difficulty. For, once having started with the postulate that the constituent elements of poetry are word and content and both of them have their own adornments, it is not justifiable that one should conclude that poetry itself is adornment; it involves the fallacy of contradiction in terms.

The compound word may perhaps be dissolved as 'that by whose agency the sentiments like the erotic are clearly presented.' Even then the question remains to be answered—'What is that?' If the answer should be that it is the beauty of presentation itself, once again that position connot be justified. For, beauty of presentation governing the type of resultant beauty, has perforce to be different from the matter described. It can by no means be identical with the matter presented itself.

Should one say that a clearly manifested beauty in the presentation of *rasas* is itself the right meaning of the compound, once again we land ourselves in trouble. Such a clearly manifested beauty in the presentation of *rasas* is virtually the same as its nature as *rasa* itself. Furthermore, if one should try hard to interpret the compound to mean an adornment of a poem possessing *rasa*, once again there will be nothing new at all apart from such a poem possessing *rasa*.

If one were to urge that one and the same adornment infuses the quality of *rasavattva* in the poem, in such a case it will not be an *alaṅkāra* of Rasavat, but *Rasavān* will be an *alaṅkāra* also. As a result the poem too becomes *Rasavat*.

Another way of interpretation we might imagine in this context is this.—Just as in the usage:—'this man's son is likely to become a performer of Agniṣṭoma sacrifice', so also in the usage under discussion, one might say that a poem which comes into relation with *rasa* first of all, later on comes to be termed as an *alaṅkāra* (namely Rasavat) by virtue of that *rasa* itself *at a later stage*, once again the position is illogical. Because in the case of the expression 'the performer of Agniṣṭoma sacrifice', it first communicates indisputably and universally the sense of a person who has successfully performed the sacrifice in the past; then at a later stage it comes to be associated with the sense of a person yet to perform it in future only

because of its compatible syntactic relation. But such is not the case in the present usage. The moment we say *alaṅkāra* of a poem having *rasa*, since the two are mutually involved, we need not go beyond the adorned to anything like an adornment. And if the *rasavattva* of a poem is dependent on *alaṅkāra* and if its alaṅkāratva is dependent on *rasa*, who can avoid the glaring fallacy of mutual interdependence?

If a poem wherein *rasa* exists and wherein it becomes an *alaṅkāra* too, is taken as the meaning, in such a case also, leaving these two i.e. *alaṅkāra* and *kāvya*, there is no third element noticeable. We have already refuted these first two alternatives. Since the illustration is as worthless as the definition discussed, we need not discuss it at length; e.g.:—

Whom I thought to be dead
And with whom to reunite
I thought of dying myself;
Is that self-same Princess of Avanti
In this very life obtained by me?[1] (36)

In the above verse one cannot see distinctly any content over and above the state of mind, namely, heightened love and which must be rightly regarded as the whole body of content. Hence it deserves to be classed only as the adorned. Another writer has added to the aforesaid definition another qualification, namely,

"*And which is brought forth by its designation, the dominant emotion, the passing mood, the excitant and gesture.*[2] (37)

Of these, that *rasa-s* can be evoked by their designation is something unknown to us so long. Hence these very celebrated specialists on *rasa* who claim to know everything of *rasa* might be asked these questions:—Do *rasa-s* admit of being designated by their names or does the poem having *rasa-s* admit of being so designated? If the first alternative is accepted by them, the following is our difficulty:—*Rasa-s* are those which are 'tasted' and these are again contained in their designations such as the words 'erotic', and only as such they become the sources of delight to connoisseurs. To explain further, when words denoting *rasa-s* are mentioned, as

[1] Daṇḍin, II. 280. [2] i.e. Udbhaṭa, Kāvyālaṁkāra-Saṁgraha, IV. 3.

soon as they fall on the ears of sentients, they should start yielding aesthetic delight. By the same token, words like a 'ghee-dish', as soon as they are uttered, should be enough to produce the taste of that dish. That way whatever be the sense-delight desired by a person, that could be easily procured without any effort by those great souls merely uttering the concerned words. They could thus attain without trouble all the joys of an emperor of the three worlds. We take leave of them with a big salutation.

Now the second alternative fares no better. The poem too containing *rasa* cannot be rightly regarded as being denoted by words like 'the erotic'. When we have shown that the aesthetic experience of love itself is impossible to be regarded as denoted by the word 'erotic', how can we ever say that something else remotely connected with love can be denoted by that word? That it can be termed an *alaṅkāra* has been refuted by us at the outset itself. The rest of Udbhaṭa's definition, 'abiding emotion etc.,' is the same as the earlier one already criticised and hence we will not discuss it once again.

We have one more attempt at the definition of *Rasavat-alaṅkāra* in the following:—

> "***Rasavat** is that which results from an association with **rasa**"* (38)

This definition also is not logically tenable. To explain:— That whose associate is *rasa*, is what may be termed the 'associate of *rasa*' and because of that association we happen to get *Rasavat-alaṅkāra* also. With all that the onus of showing precisely what element is involved therein apart from *rasa* remains on the part of the writer. If the answer should be, 'the poem itself', that has been refuted already. One and the same thing cannot have two opposite characteristics like 'adorned' and 'adornment.' The compound in question may be dissolved in other ways also. 'The associate of *rasa*' or 'that which associates with *rasa*', and a resultant therefrom would be the definition. But what is this thing which so results, requires to be told explicitly. The example cited under this definition suffers the same fate as the definition itself and hence it is not commented upon here separately. If the textual reading of this word is

changed into 'that which is sweet with *rasa*'[1] (39), nothing further is gained. We know that the adorned consists of groups of words arranged in a sentence and describing either facts of nature or *rasa* etc. The entry of *rasa* in its pure form can never be regarded as an adornment without depriving it of its true nature, just as material (like gold) can never become an ornament unless its form is changed. Even if we should accept it for argument's sake as somehow possible, we can't avoid topsy-turvying the relative status of what is primary and what is secondary. Thus this view does not hold water.

The author proceeds to bring up another charge:—'And because the literal meaning of that word itself is contradicted.' The word *Rasavat* and the meaning connoted by it are not congruous and this is another reason why the term *Rasavat alaṅkāra* cannot be justified. First of all the word *Rasavat* is explained in the possessive sense with the suffix *vat*, so that a compound may be formed thereafter with the word *alaṅkāra*. The last compound may be explained in an adjectival sense also, namely, 'one and the same thing not only possesses *rasa* but is also an *alaṅkāra*'. In the first alternative the question remains to be answered, 'what matter is involved therein over and above the *rasa* in question?' If the reply is that it is the poem only, even then the question of finding something other than that to locate the existence of *rasa* remains unanswered. Since no such second entity is noticeable anywhere, one cannot affirm any *alaṅkāra* like *Rasavat* in relation to a non-existing entity. Thus in the method adopted by the rhetoricians in defining an *alaṅkāra* called *Rasavat*, there is an inherent discrepancy between the term and its meaning.

Perhaps this discrepancy inherent in both the senses of the compound seen above may be sought to be removed by referring them to some other examples such as :—

There standest thou creeper,
All slender, thy poor sad leaves are moist with rain;
Thou silent, with no voice of honey-bees
Upon the drooping boughs; as from thy lord
The season separated, leaving off

[1] Daṇḍin, II. 275.

Thy habit of bloom. Why I might think I saw
My passionate darling penitent
With tear-stained face and body unadorned
Thinking in silence how she spurned my love.[1] (40)*

Or—

Frowning with its waves as with brows,
Girdled with the line of fluttering birds,
Throwing off its foam as a garment slipped in anger,
Hurrying in devious ways with far too tumbling steps
Surely, here is my jealous beloved,
Changed into the foam of the stream.[2] (41)*

It may be said that in these the presence of both *rasa* and *alaṅkāra* is clearly perceptible. Therefore there is nothing difficult in distinguishing them as separate here. Hence in the explanation involving a *ṣaṣṭhī-tatpuruṣa* i.e. '*alaṅkāra* of that which is *rasavat*', there is no incongruity between the term *rasavat* and the meaning conveyed by it. The *alaṅkāra* is only a means towards the enhancement of *rasa* and the quality of *rasavat* is conditioned by it (*alaṅkāra*). Even if we understand the compound in an adjectival sense, there is no discrepancy as alleged. To explain: In these two examples both the creeper and the river are excitants. The hero whose heart is overfull with pangs of separation from his beloved, is wont to look upon everything as an embodiment of his beloved. Naturally he indulges in attributing similarity with his beloved to the things seen or in superimposing their identity with his beloved. These two tendencies are virtually the two *alaṅkāra-s*, simile and metaphor, devised by the poet. Apart from these which actually constitute the poetic sentence, there is nothing else noticeable.

All this justification is only true partially. If what you say should be true, while understanding the compound in its adjectival sense, you should restrict yourself to the term *rasavān* (so that other *alaṅkāra-s* like simile and metaphor would be employed to add to *rasa*) and drop out the word *alaṅkāra* therefrom (because retaining it would mean identifying it with *rasa*). But how can one admit a self-discrepant concept like *alaṅkāra* having *rasa* against all canons

[1] Vikramorvaśīya, IV. 38. [2] Op. cit. IV. 28.

* Translations Sri Aurobindo's.

of logic because in such a concept there is no scope for the general figures like metaphor?

The *ṣaṣṭhī-tatpuruṣa* explanation again is far from convincing. For, *rasavattva* is the characteristic quality that must be uniformly present as the differentia in instances of poetry, one and all. If one were to say that the poet's object is to display some unique excess of beauty other than *rasa* (present everywhere by definition), and hence there is scope left for the other *alaṅkāra-s*, then the conclusion becomes unavoidable that all the figures of speech like metaphor should be regarded as *rasavat-alaṅkāras* i.e. *alaṅkāra-s* adding to the beauty of *rasa*. Since any and every *alaṅkāra* heightens the beauty of one or the other *rasa*, this very conclusion applies to the adjectival sense of the compound also.

Even if the disputant were to admit as much, he would not be adding anything new or not already known in the individual definitions of the different *alaṅkāras*. For each and every *alaṅkāra* has its own specific definition and also has the general nature of adding to the beauty of the poetic content intended. These two functions jointly contribute towards making it an *alaṅkāra*. If only the general function is emphasised, it would result in rendering the various specific definitions of *alaṅkāra-s* valueless. Such a contingency can by no means be obviated. Therefore such instances should not be regarded as justifying the nomenclature of *Rasavat-alaṅkāra*. The celebrated writers have never endorsed such a view. On the other hand they have declared that other *alaṅkāras* (like metaphor) are all predominant in themselves (and are not subordinate to *rasa*).

Or perchance, one might urge that a clear-cut distinction between *Rasavat-alaṅkāra* and other *alaṅkāras* like simile is possible, by taking the former as associated with sentient beings and the latter as attached to insentient objects. Even this view will not win the assent of the learned. For, even insentient objects do come to possess in poetry a tenderness conducive to the heightening of *rasa* thanks to the imaginative activity of the poet; and the alleged view will allow little or no scope at all for the individual beauty of *alaṅkāras* like simile on the one hand, and will deny the beauty of *rasa* in a whole class of works dear to good poets brimming with *rasas* like 'the erotic', (i.e. sweet description of insentients personified

as sentient) on the other. All this has been already pointed out by earlier experts.[1]

It is also possible that the *rasavat-alaṅkāra* is interpreted to have an altogether new beauty as has been done by the said experts[2]:—

> "*But if in a poem the chief purport of the sentence should relate to something else, and if sentiment and so on should come in only as auxiliaries to it, it is my opinion that sentiment and so on are figures of speech in such a poem*"[3]. (42)

That is to say, when the chief purport of the whole sentence is something other than *rasa*, and deserves in itself to be regarded as 'the adorned' (*alaṅkārya*), if rasas like 'the erotic' come to be embodied therein as ancillary to it (i.e. *alaṅkāra*), such *rasas* are termed *rasavat-alaṅkāra*. In such instances, since the ancillary one embellishes the primary, the intent of the poet being deducible easily, one might easily decide what exactly the *alaṅkāra* is (viz, ancillary *rasa*); e.g.:—

> *Let the fire of Śiva's shaft burn down our sins;*
> *A shaft imitating a lover caught while deceiving his beloved!—*
> *Though shaken off by the queens of Tripura with tearful eye-lilies,*
> *It would cling fast to their hands;*
> *Though pushed away, it would hold on to the hem of their skirts;*
> *Though thrust aside by the hair (also of its feather),*
> *It would fall at their feet, but unnoticed in their flurry;*
> *Though pushed back, it would hug them verily.*[4] (43)

Here the primary purport, of course, is the unique greatness of Śiva, the destroyer of Tripuras. It is embellished by a touch of the *Karuṇa-rasa* or sentiment of pathos as depicted in the sad plight of the demon queens, scorched by Śiva's arrow-fire and which is heightened by the account at length of their wretchedness, with phrases such as 'tearful eye-lilies'. It is not embellished by the sentiment

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[1] The allusion is to Ānandavardhana. See K. Krishnamoorhy, *Dhvanyāloka*, Karnatak University, Dharwar, 1964, p. 46.

[2] Again, Ānandavardhana is meant. Vide—Loc. cit. p. 42f.

[3] *Dhvanyāloka*, p. 43. [4] Cited and discussed in *Dhvanyāloka*, p. 44.

of 'love-in-separation due to jealousy' (*īrṣyā-vipralambha-ṣṛṅgāra*) as alleged (by Ānandavardhana), because it is not at all felt. The substance of it all is: Lord Śiva's exquisite glory endowed with an overflowing beauty by the touch of *karuṇa-rasa* at its peak, thanks to the imaginative power of the poet, draws the connoisseur's whole-hearted appreciation here.

The reason that the meaning of the lover as well as arrow-fire are conveyed by the same (paronomastic) expressions is not in itself adequate in any way to bring about actual identity between the two which possess opposite natures and which are subjected to a superimposition of opposite features here, for even God with his omnisicent power is incapable of changing a thing's fundamental nature into its opposite. Nor is the presence of that sentiment (of love-in-separation) felt experientially by the connoisseurs merely by reason of these common paronomastic expressions. If that were to be possible, even the utterance of expressions like 'a piece of sugar-candy' should have to be held as capable of producing experiences of relish and distaste. If its (i.e. the erotic sentiment's) experience is to be admitted, then the fallacy of simultaneous presentation of two conflicting *rasas* becomes insurmountable. Nor can it be got over by declaring that the two opposite *rasas* (lose their opposition and) co-exist because one of them alone is primary and the other is secondary.

Another possible line of justification might be:—'what is primary in the above example is the glory of Lord Śiva; and both these other sentiments (i.e. the erotic and the pathetic) are regarded only as its adornments inasmuch as both of them are secondary to it.' But even this plea is not correct. For, pathos alone is really prominent and there is no scope for anything else. The two can in no way be regarded as having equal status since one of them is utterly baseless; just as existence and non-existence cannot be said to have any similarity or equal status in logic. We need not dwell on this dry and useless discussion any longer.

Possibly, the honoured writer (who started this new view of *Rasavat-alaṅkāra*, i.e. Ānandavardhana) himself was not quite sure or happy about the present illustration; since he is seen giving another example of it and attempting to point out the cogency between the definition and example. This is the second example:

Why this jest?
Thou shalt not again part from me
Come now after so long a time.
O ruthless one! Whence thy flair for travel?
—Thus in dreams do the wives of your enemy speak
Clasping fast the necks of their beloved ones.
But soon they awake
To find empty their embraces
And to lament loud.[1] (44)

Here the primary purport is:— O King, as you have slain all your enemies, the widows of thy enemies are plunged in sorrow and helplessness; they are in such a wretched plight that the pathos of the situation is rising to its highest pitch. Hence this purpose is served best only by regarding the sentiment of pathos as primary. It is wrong to think that the primary import here is the sentiment of love-in-separation caused by the lover's journey to a distant place. As we have already seen, the term 'adornment' is properly applicable only when it manifests itself as a secondary means towards the promotion of others which are primary and whose basis is constituted by all the constituents in congruity with one another (i.e. a sentence).

As this secondary sentiment, love-in-separation, is not devoid of its determinants, no one can urge that it falls short of the differentia of *rasa*, that it lacks in the casual ingredients that promote *rasa*, the ingredients being constitutive stimulants and so forth. The other defect also of simultaneous presentation of two conflicting *rasas*, cannot taint our view to any extent. For, if both the *rasas* are *really* existent and if they are clearly felt, they cannot have any opposition between themselves at all since they do not compete with each other for primacy. Thus the simultaneous presentation of both love-in-separation and pathos can rightfully delight the connoisseurs, because we have no decisive ground to affirm either the exclusive existence of the sentiment of pathos or the exclusive existence of the sentiment of love-in-separation due to journey. We can only conjecture that the latter is fostered by its casual factors such as proper constituent stimu-

[1] *Dhvanyāloka*. Ed. K. Krishnamoorthy, Karnataka University Dharwar, 1974, p. 42.

lants etc. as long as the dream lasts, and when the dream is over, they are pushed back into their original grief or sentiment of pathos. Hence both the sentiments are congruent to the primary import mentioned already.

One might still object that the initial question itself, viz., 'how is it that love-in-separation arises at all at the outset?' is left unanswered. But the objection is baseless. For it is just as well possible to argue that the enemies and their queens have heard reports of the irresistible valour of the mighty hero and run helter-skelter to save their lives and they are still alive, though parted for the time being (and not dead at all; and this argument justifies the rise of love-in-separation).

"Once we admit the initial rise of pathos as a certainity, it follows as a corollary from its promotion to a high pitch in the minds of the widowed queens that due to their minds long immersed in grief, they day-dream in terms of love and once in a while get the actual dream of union with their beloved after a long time; and even then the sweet dream breaks up all too suddenly. On waking up, they start wondering and realise the sharp contrast in their past and present situations, a contrast which is heart-breaking. Hence they go on lamenting long. Such an interpretation of facts will lead us inevitably to the conclusion that pathos alone is the primary sentiment fully presented here (without any trace of love-in-separation). The interlude of the sweet love-fulfilment dream is only a very appropriate passing mood to foster the primary pathos; and there is no other adequate explanation for its intrusion otherwise. Hence, how can there be even a jot of aesthetic *rasa* if one were to assert that love-in-separation due to journey has an independent existence of its own here?"

Or else, it might be alleged that eulogy of the hero alone is primary; and since pathos is calculated to serve that end as a means, it is designated as an ornament. That statement again, is not without fault. For, in both of the above examples, the import primarily intended is pathos alone in its variegated manifestations. As in the case of the figures of speech *paryāyokta* (euphemism) and *anyāpadeśa* (indirect statement), those meanings which are other than referential, i.e. suggested, will be such that they too could be plainly stated if one wished to do so; and pathos, being a *rasa*, can in no wise be

reduced to a referential meaning, once we accept that it exists. Nor can it be taken as an example of subordinated-suggestion (*guṇī-bhūta-vyaṅgya*) because the *rasa* of pathos is felt as primarily suggested. The two *rasas* cannot both be regarded as suggested because then they cannot have the relation of primary and secondary between themselves (since both would have to be equally primary). All these alternative explanations of *rasavat alaṅkāra* in the given examples have been imagined by us and refuted; the analogy of the said figures (viz. Paryāyokta and Aprastutaprašaṁsā) does not hold good here. With these words we close this discussion.

Furthermore, the declaration that '*rasa* etc. itself constitutes an adornment in such poems'[1] virtually designates *rasa* itself by the term *alaṅkāra* and not *rasavat* or that which possesses *rasa*. And once again the incongruity between the term *rasavat* and the meaning connoted by it stares us in the face as before and leaves us in endless confusion.

So long we have controverted the view that *rasavat* may be counted as an *alaṅkāra*, taking our stand on the fact that it constitutes practically a part and parcel of the body of poetic content or the matter described by the poet. Since the same reason applies with equal force to another *alaṅkāra* called *preyas* (by the ancients), now the view that it is an *alaṅkāra* is controverted in what follows:—

> **Nor is 'preyas' (praise) adornment; for its opposite, viz., dispraise, also might be an adornment at that rate. And the use of accepted figures of speech (like the simile) along with 'praise' would have to be regarded as a case of two 'merged' or 'mixed figures; and it should come to have an independent status too like other figures, even in instances not involving praise or eulogy. (12)**

That which has been spoken of as an adornment does not deserve that designation. The reasons are adduced below: Firstly, we may consider a writer's definition of '*preyas*' as the account of something which is very pleasant or agreeable. Some other writers have cited only its example, feeling possibly that the illustration itself would serve the purpose of a definition also:—

[1] See *Dhvanyāloka*, Karnatak University edition, p. 42.

Preyas is that which is instanced in the address of Vidura to Kṛṣṇa when the latter went to the former's residence as a guest:—

> '*This joy of mine now at your visit is so unique that the like of it can be fancied only when you pay your next visit to my residence in course of time.*'[1] (45)

This exemplifies *preyas* in the view of the earlier rhetoricians also. That is borne out by the prefatory statement added by them, viz.—

> '*O Govinda, this joy of mine today*
> *Caused by your visit to my home*' (46)

This does not bear any close scrutiny. For, the main content or subject-matter of this passage is none other than what is set forth in the second line of the original, viz., 'the like of it can be fancied only when you pay your next visit to my residence in course of time'. If that itself is to be designated as an adornment, there will be nothing else to serve as the content adorned therein. To regard one and the same thing as both an adornment and the object adorned is against all logic. Further, it is against all reason to hold that when an action is performed, one and the same thing can be both an object of the action and an instrument of the action. If once in a way, it is said, we come across sentences in which such an identity of the object and instrument are witnessed, as in:—

> *Thou knowest Thyself by Thyself*
> *Thou dost create Thyself by Thyself;*
> *By Thine own act dost Thou Thyself*
> *Merge once again into Thyself!*[2] (47)

such a plea also is virtually irreconcilable with fact. For, though identity alone is *real* in the case of God and the universe, the poet has chosen to describe Him as if He were apart from His creation only by an imaginative flight. Further, since God is immanent in the universe or the universe is immanent in God, their identity alone is the ultimate reality; yet, in order to exhibit His omnipotence, a description of His difference from the variegated creation in all its multiple grandeur only emphasizes His omniscience as the universal subject of all consciousness; and it cannot in any way change the nature of absolute reality. Hence it is only in the case

[1] Daṇḍin, II. 276. [2] Kumārasambhava, II. 10.

of God who is both universally immanent as well as transcendent that from one point of view He can be regarded Himself as both the object of his consciousness as well as the subject and sometimes as the instrument too without any incongruency. But in the present example we are discussing, though we strain ourselves to find the two entities that are different factually, we are not rewarded by anything of the kind. Therefore, the criticism earlier stated (about *rasavat*), viz, 'since there is no other second object apart from what is contained in the scope of the content' applies to *preyas* also with equal force. Once this fact of non-distinction between the two is admitted, one and the same thing will appear as the object adorned as well as the means of adornment in the case of *preyas* as well as *rasavat*. This is tainted with the fallacy of self-contradiction because one and the same thing cannot be reasonably credited with opposite activities. As observed earlier:[1] 'Never can one stand on one's own shoulders.' This pointed criticism will remain unanswered here as ever before.

The author now provides another adverse criticism:— 'for its opposite, viz., dispraise, also might be an adornment at that rate.' By the same token, one could urge that dispraise of the subject described is as much graceful as its opposite, viz, sweet praise and deserves recognition as an adornment. The ancient rhetoricians cannot accept such a contingency because none of them have ever recognised dispraise as an adornment. What is more, the very basis for the recognition of adornments in poetry by the ancients is the general principle underlying the commonplace distinction between the adorner and the adorned. In popular usage, the unlimited assemblage of things, one and all, in the three worlds, such as the celestial *siddhas* and *vidyādharas* constitutes the adorned; but the adornments like bracelets and armlets worn by them are but limited. Likewise, in poetry also, the body of content which can serve as subject-matter for description is limitless and all that is to be regarded only as the adorned; the adornments like the simile will be but limited in number. In case one were to regard praise and similar subjects as adornments, the number of adornments other than the one subject described will also have to become endless. Thus if they should become endless, the very prospect of

[1] See supra I. 13.

enumerating them exhaustively or even conceiving of them at all would be rendered impossible indeed. Therefore, it is necessary that in poetry also the terms adorned and adornment should signify exactly what they signify in popular usage, neither more nor less.

Another objection is put forward in the next clause of the *kārikā*, viz. "would have to be regarded as a case of two 'merged' or 'mixed' figures." Firstly, if one were to consider 'sweet praise' itself as a means of adornment though in fact is is only the content adorned, when the other figures like metaphor are superadded to it, one would have to treat them as instances of two 'merged' or 'mixed' figures, the former arising when the two are distinguishable and the latter when they are indistinguishable. But no writer known to us has ever indulged in this nomenclature of 'merged' or 'mixed' figures regarding instances containing sweet praise; and it is but right because really no two figures get mixed up in those instances; e.g.

The moon's spot as well as Śiva's throat,
Lord Viṣṇu's body and the temples
Of the Elephants of the Quarters dripping inky ichor
—All these appear pitch black as ever before.
O lord of the earth! Say, what then,
Has your fame whitened, as it spreads? (48)

Here sweet praise or eulogy of the king is really the 'adorned'; its adornment is *Vyājastuti* or 'ironic praise'. Two distinct figures are not felt as co-existing here. Had they been so felt, one would be justified in regarding the verse as an example of either 'merged figures' or 'mixed figures'. Nor is there any third entity here which could be talked of as 'the adorned' subject apart from *preyas* and *Vyājastuti*.

The author sets out another objection in the final clause, viz. 'and it should come to have an independent status too like other figures even in instances not involving praise'. If *preyas* is regarded as an adornment, the contingency arises that even in instances where there is no eulogy involved, it should exist just like any other figure of speech such as the simile. But no such occurrence is ever come across. For this reason also, *preyas* does not logically deserve to be classed as a separate figure of speech even like *rasavat*. The two stand on a par with each other in this respect; and this provides an

added reason to our earlier argument that *rasavat* is not a figure of speech.

Having thus refuted the status of an adornment to *preyas*, he extends the same argument further to apply to other so-called adornments which also really constitute the adorned or content described:—

In the same way, the characteristic of adornment is not found in ūrjasvin (lit. the high-spirited) and udātta (lit. the exalted), as well as twofold samāhita (lit. the abated). (13)

By the same logic, the characteristic trait of an adornment will be found to be absent in the two figures of speech *ūrjasvin* and *udātta*, enumerated in this order (by ancient writers). 'By the same logic' alludes to the logic outlined already in regard to *rasavat* and *preyas*. As in the case of those two, these two also lack in the essential requirement of an adornment. Though, as a matter of fact, the ancients have accorded a place to these two as adornments in their scheme of figures by giving their definitions as well as illustrations, yet they do not deserve to be so regarded as they do not stand to reason. One writer has definied the first (viz., *ūrjavsin*) and illustrated it as follows:—

Due to excessive rise in passions like love and wrath, when the emotions and sentiments are presented as taking improper courses, we have the figure of speech called ūrjasvin.[1] (49)

His love became so intense indeed
That he tried to take Pārvatī by force
Crossing the bounds of decency![2] (50)

Another writer has chosen to think that an illustration itself will serve the purpose of a definition also and has given this example:

Ūrjasvin is as follows:
When the snake-arrow came back to Karṇa
And he was begged to shoot it again at Arjuna,
Karṇa laid it aside, saying:[3]
O Śalya, does Karṇa shoot twice? (51)

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[1] Udbhaṭa, IV. 5. [2] Ibid, IV. 6. [3] Bhāmaha, III. 7.

Another example may also be cited:—

Don't have any fear in your heart
That I might harm you now;
My sword never likes to strike
At one who has turned his back![1] (52)

Of these, regarding the first definition and illustration, we should pause at the outset to consider what exactly is the impropriety envisaged, because of which, sentiments etc. presented by the poet come to be designated as adornments or figures of speech. Since impropriety is the contrary of propriety, sentiments so presented will not only suffer quantitatively but also qualitatively. That is why a writer[2] has rightly observed:—

There is no other cause for a breach in sentiment except indecorum. The highest secret about sentiment is conformity to well-known considerations of decorum or propriety. (53)

Perhaps it might be argued: "no *real* impropriety or indecorum is envisaged here, but only an incongruity in the context consequenced even by a flawless presentation of sentiments with all their proper excitants, ensuants and moods, and yet irrelevant here, though relevant elsewhere. That is why a justification for such irrelevant rise is furnished by the words:—

'Due to excessive rise in passions like love and wrath." But this argument is not without fault. For, a slight presentation of indecorum in regard to occasional emotions and sentiments, when the major sentiment is already presented perfectly, is permissible in respect of imperfect beings only; and that too on account of a sudden fit of passion or anger; but it is in no way permissible in respect of characters like the all-perfect Śiva as in the example under discussion.

A really appropriate *rasa* is bound to adduce the feeling of the highest beauty in the mind of a sensitive critic flooding him with a feeling of wonder and admiration ever like moonlight which very naturally elicits oozing from the moon-stone (or crystal called *Candra-kānta*); because it will be replete with all the causal

[1] Daṇḍin II. 93.

[2] Namely, Ānandavardhana; See *Dhvanyāloka*, III. 15, *parikara-śloka*.

factors like stimulants at their best and endowed with natural charm due to the artistic skill of a creative genius. In such a poetic context, the idea that the selfsame (all-pervasive) *rasa* can suffer the indignity of impropriety with its natural course impeded by trivial causes like the sudden rise of passion and become transformed into an adornment is quite unreasonable. That is why even in such contexts master-poets are found to infuse real *rasa* on a par with other proper contexts and their procedure is quite commendable; e.g.

Even Śiva filled with longing
To unite with Pārvatī soon
Passed his days in great anguish.
Who can resist the pangs of love
When they afflict even the Lord of all?[1] (54)

This whole discussion of ours should be considered as only incidental.

We have the following straight question to be answered by these scholarly critics (the person meant here is of course Udbhaṭa) who are proficient in the dramatic theory of *rasa* propounded by Bharata and who are renowned as experts in the field:—Does the Lord who is described here (i.e. Śiva) deserve to be presented as a subject of *rasābhāsa* (lit. 'seeming *rasa*) or does He not? Why all this needless fuss about propriety and impropriety? Whatever form your answer might take, we are ready to concede its validity for argument's sake. Whether the unique mental state involved is seeming *rasa* or real *rasa*, our position remains unaffected that the subject described primarily therein is only the adorned and never an adornment.

In the example earlier cited, viz, 'O Śalya, does Karṇa shoot twice?' etc., the primary purport is none other than the mental state of pride accompanied by innate heroism as the speaker (Karṇa) is one given to boasting of his own extraordinary prowess. To explain: The query ('does Karṇa' etc.) rules out even the remote possibility of his second shooting since he believes that entertaining such a thought in his mind even casually will be an insult to his

[1] Kumārasambhava, VI. 95.

bravery. The name 'Karṇa' self-repeated suggests his supreme self-regard. The name of Śalya who is the person addressed here is also suffused with the artistic beauty of the second person coupled with the beauty of significant proper noun. The word Pārtha too is full of significance. If it were any other ordinary person, he could have been countered by an arrow of any other pattern, and the possibility might have been imagined of another missile capable of destroying the enemy. All this we can gather from the context. Then we might consider the word "came back". It indicates the object, viz., 'in order to slay Arjuna'. Though it came of its own accord with great effort, it was turned back by the self-regarding Karṇa. This shows the height of his self-esteem by virtue of the context. Thus the example itself is full of high spirit. The state of mind in question is endowed with additional charm contributed by the fact that the speaker is a lofty personality. It is part of his very nature and when it forms the main subject of the descriptions, it deserves to be deemed as the adorned content and not as an adornment or figure of speech. As observed already[1]:—

> **When the subject-matter is described in a way conducive to beauty by virtue of its own infinite natural charm and by means of exclusively artistic expressions, we may take it as an instance of creative beauty relating to content.**

Since *rasa*, *bhāva*, *rasābhāsa*, and *bhāvābhāsa* happen to be such mental states as answer to the above description, they may all be rightly brought, according to one's intent, under the broad category of the adorned and they can never be designated as adornments. Thus the defects enumerated regarding *rasavat alaṅkāra* apply *in toto* to this (i.e. Ūrjasvin) as well. All that was said in that connection should be understood here also. Likewise, the second example cited, viz. "Don't have any fear in your heart", etc. is also tainted by the very defects noticed in the first and requires no separate refutation.

By the same logic the figure of speech called *Udātta* (lit. the sublime) in its two forms, deserves to be reckoned as the subject

[1] See Supra, III. 1 (Kārikā).

adorned only and not as an adornment. The very definition of the first type baffles construing. It reads:—

"the sublime is the glorious subject".[1] 55(*a*)

Here that which is the subject matter is itself given the name of *Udātta*. 'What else is its adornment?' is a question that naturally arises. If the epithet 'glorious' is advanced in answer, then the thing qualified by it will once again be none other than the subject described which logically should be the adorned. No one and the same entity can be simultaneously both the adorned and the adornment since the fallacy involving two opposed actions becomes unavoidable in that case as already shown; The other defect of the absence of a second entity other than itself also applies to it with equal force. Therefore, like *Ūrjasvin*, *Udātta* too cannot be logically thought of as an adornment or figure of speech.

Possibly, one could attempt another interpretation of the above definition as follows:—'That in which a sublime subject is described or that whose subject is sublime'. Even in this new explanation of the compound word, one cannot escape declaring what else is there apart from the subject-matter in the new explanation of the compound. If one were to declarethat the poem itself is the other entity implied, that explanation is useless because the common practice is to regard the poem as endowed with *alaṅkāras* and not *vice versa*, i.e. to regard the *alaṅkāras* themselves as identical with poems.

In the above explanation itself, if it is further held that what is implied in the meaning of the compound is an *alaṅkāra* only, that position also cannot be logically sustained because, apart from the subject-matter described, nothing else is found here as an *alaṅkāra* or like an *alaṅkāra*. In either case, it becomes exposed to the fallacy of incongruity between the word and its denotation.

Again, in case *Udātta* were to be deemed as an *alaṅkāra* in itself, when a second *alaṅkāra* comes to be superadded to it, the contingency cannot be avoided of regarding it as an instance of 'mixed' or 'merged' figures of speech; but such a procedure is never come across in any writer. Also, just as other figures like metaphor can be found in any and every matter described, so also this figure

[1] Udbhaṭa, IV. 8.

Udātta would have to be equally present in subjects sublime as well as un-sublime. That again is not an acceptable position. Hence *Udātta* can in no way be logically regarded as an adornment or figure of speech.

In the same way, the second type of *Udātta* too deserves to be regarded as the subject adorned and not as an adornment. The following is its definition:—

> ". . . *and the deeds of the great finding incidental mention and not forming a part of the main story.*"[1] 55 (*bcd*).

Here the specialists in sentence-import should first of all reflect on the point whether 'the deeds of the great', forming a part of the definition, possesses or does not possess a correlation with the primary purport of the illustration on hand. If it is held that such a correlation exists, then it behoves on our part to designate it only as a part of the body-content because it is a part and parcel of the latter like limbs, such as hands, in a human body. It does not deserve the designation of an adornment also. In the second alternative (i.e. if such a correlation is denied), the absence of correlation itself rules out the possibility of its very presence, just as it rules out the possibility of the presence of imports of sentences other than the one in question; thus there is no scope left for a discussion of any adornment therein.

Perhaps one might argue thus:—The subject adorned therein is often found correlated with other figures of speech like metaphor. Does it become incumbent on one to deny the function of adornments even in regard to them? The argument is only partially true. A thing correlated with the adorned will be of two kinds:—Firstly, it might be subsidiary to the primary import as in the case of poetic defects or flaws. Secondly, it might be contributing a special shade of beauty to the primary import as in the case of other adornments or figures of speech. In the first eventuality, the reasoning possible has already been mentioned. In the second eventuality that adornments might contribute to it a special shade of beauty, this may be all right with other figures of speech; but the several defects we saw cannot be avoided in the case of the deeds of the great:—First of all, the contigency will arise of regarding the deeds

[1] Udbhaṭa IV. 8.

of the ignoble also as an adornment. Secondly, in case other figures (like metaphor) should be present alongside, such instances will have to be regarded as instances of mixed or merged figures of speech. Thirdly, this figure of speech will become possible of usage in places outside the one defined here just like any other figure of speech.

Though some earlier writers have embarked upon furnishing more cogent examples with fervent faith in tradition, their attempts too do not merit the attention of the connoisseurs as they also end up in forming a part and parcel of the content described; e.g.

. . . . . (?) (56)

Your enduring glory lustrous like moonshine
Has settled on all garrisons....and whitened the elephants roving about the Mahendra wilds....(?) (57)

The deeds of the great described in the two verses above (tinged with a shade of *Vyatireka*) spoil not only the unique shade of ornamental beauty but also the primary import itself intended. Hence the meaning here should better be understood as follows:— .....The Valour involved in eschewing the beaten paths made by the mighty ones of yore and accomplishing such extraordinary deeds by himself as cannot even be conceived of in the case of any other person, though he might be endowed with supernatural strength, is the main purport here. Hence 'though those regions are full of stories of great exploits of legendary heroes, your valour has outbeaten them all', says the poet.

In the same manner, *samāhita* or subsidence of emotions also should be reckoned as the adorned only and not as an adornment. That is why the present author has added: "as well as two-fold *samāhita*". By the same logic detailed above, subidence of emotions does not deserve the designation of a figure of speech. Its definition is:—

"*The subsidence of sentiments, emotions and their semblances in a manner that eludes logical sequence, and which is a state of mind entirely divested of other ensuants, may be designated as* **samāhita.** (58)

The state of mind characterised by the subsidence of *rasas*, *bhāvas* and their *ābhāsas* is relevant here. It will be free from the

rising waves of other *rasas* which might follow later on. The function of emotive suggestion on the part of its suggesters will be at rest as it were because the earlier stage of activity of suggesting the rising *rasas* will have come to a close and the later stage of its activity regarding other *rasas* will not yet have started. This unnoticeable sequence in its restful aspect bears similarity to the time of evening (which also is characterised by daylight imperceptibly merging into dusk). This figure of speech called *samāhita*, whose presence is to be inferred with great effort on our part, is charming for the same reason. e.g.:—

Gone is the redness in thy eyes screened by tears,
Abated is the throb of thy lips and brows;
Though anger on thy cheek still appears,
To no other feeling does it make way,
Because for long it has held sway![1] (59)

All this pleading too fails to convince one. Because its (*samāhitas*) very coming into existence depends on the existence of a shade of *rasa* etc. They are of course various forms of mental states only. If they should constitute an adornment, opposite states of mind (now excluded in the definition of *samāhita*) will also have to be classed as adornments and obviously, this is impossible.

Again, the very subject-matter of poetic description in the verse cited above is a fully sentient character. By its very nature, it does not brook suggestion of any other content apart from itself. Since its innate nature itself forbids any association with things other than itself, the old objections again become applicable here and can by no means be prevented. The objections are—'the absence of any entity other than itself' etc, which have been already set forth.

Some others have defined the adornment *samāhita* in a slightly different way. Even the new definition will not make *samāhita* an adornment or figure of speech. This is what is implied by the phrase—

'*The characteristic of adornment is not found in the twofold* **samāhita**'. (60)

in the *kārikā*. *Samāhita* does not merit the designation of an adornment either in its form already discussed or in its second form to be

[1] Alaṅkārasarvasva, R. P. Dwivedi's edn. p. 701.

discussed presently. The second definition and illustration of *samāhita* are as follows:—

> *When some one is about to begin an undertaking, if by a stroke of good fortune, he gets another helpful means towards securing his end, it is called* **samāhita.**[1] (61)

The above is self-explantory.

> *In order that I might appease her pride*
> *When I was about to fall at her feet;*
> *The clouds have started thundering*
> *To help me, thanks to my good luck* ![2] (62)

Some one has observed that there is *samāhita* in this verse because the latter phenomenon adds help to the former one. This may well be so, for no one disputes the designation of *samāhita* to an earlier statement adding clarification to a later one. But what we are out to deny is their decorative capacity. Both of them are nothing but (poetically described) situations full of *rasa*; and as such they are on a par with each other; and it cannot be held that one of them is primary and the other secondary; and thus there is nothing to justify their being regarded as figures of speech. Since both happen to be aspects of the content described, they share fully that common characteristic. If it is understood that the cloud's thunder appeared as it were to help the hero in his task of appeasing the heroine, there would of course be scope for the figure of speech, namely, 'poetic fancy' (*utprekṣā*). We need not pursue this needless discussion any longer.

So far, it has been pointed out that the nature of poetic content, appealing by its very intrinsic charm, is twofold, viz., the sentient and the insentient. Hereafter will be discussed the extrinsic charm that comes to be freshly superimposed thereon by the extraordinary inventive power of a poet who is a creative genius. Apart from the beauty so contributed by such figures of speech or *alaṅkāras*, if there is a natural beauty of the subject adorned, the latter cannot be construed as equivalent to the former in exercising aesthetic appeal to connoisseurs.

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[1] Kāvyādarśa, III. 298. [2] Ibid. III. 299.

Whatever is a glaring part of poetic content cannot, for that very reason, be a source of figurative beauty. Foremost poets have often made them subjects of their descriptive art. (63)

When they come, however, to be associated with shades of extraordinary beauty which are conspicuously striking (due to the poets' creative art), it is proper that they should be regarded as new. (64)

The two verses above sum up the discussion so far.

Thus *alaṅkāras* or adornments should be regarded as contributing to fresh extrinsic charm of poetry whose content is spontaneously charming.

There are two forms of poetic statement:—One of them partially adds up to the beauty of the adorned; another suggests it primarily, remaining subservient itself and thus exhibiting itself as an adornment. (14)

The above *kārikā* declares that adornments like *rasavat* are concerned partly with adding up to the beauty of the adorned. But other ornaments (like metaphor) suggest primarily the beauty of the adorned, while they themselves remain subsidiary and it is because of this characteristic that they exhibit themselves as adornments or figures of speech. This will be further explained in the sequel.

The above point is discussed in detail in what follows:—

Now we shall set forth the nature of 'rasavat' in such a way that it will become the life-essence of all adornments or figures of speech on the one hand and the quintessence of poetry itself on the other. (15)

The term *rasavat* in the *kārikā* refers to the term fully discussed in the preceding part of the work. Now it will be given a new treatment so that it might shine out as the vital essence of all poetry, i.e. the work of poets self-conscious of their art. Another purpose contemplated in such a treatment is that it will appear for the first time as the vital breath or quintessence of all adornments or figures

of speech like the simile. The new treatment will be in the form of providing a new definition and illustration.

The following is the definition of *rasavat-alaṅkāra* newly suggested here:—

That adornment or figure of speech, which functions like 'rasa' because it suffuses poetry with 'rasa,' is designated as 'rasavat' inasmuch as it causes poetic appeal to connoisseurs. (16)

There is a figure of speech which might be called *rasavat*. It is not an independent one but of the nature of metaphor and so forth which are well-known. It might be asked why they are called by a new name like *rasavat*. The answer is furnished in the clause- 'The adornment or figure of speech which functions like *rasa*.' The gist is that the said figure of speech has a co-existence as well as a co-function with *rasas* like the erotic. Just as a warrior (*kṣatriya*) who appears like a brahmin (brāhmaṇa) is spoken of as 'brāhmaṇa-vat' (lit. *brāhmaṇa*-like), so also the figures of speech (e.g. simile and metaphor) which appear along with *rasa* rightfully get the designation *rasavat-alaṅkāra*. The reason why they may be legitimately so designated is furnished in the next epithet:—'because it suffuses poetry with *rasa*', Poetry is *rasavat* in the sense that *rasa* exists therein. That quality or state itself is *rasavattā*. Now the figure of speech in question (simile, metaphor, etc.) infuses poetry with such *rasavattā*; or in other words makes poetry suffused with *rasa*. One might ask what the ultimate goal is for all this. The answer is that it is aesthetic delight of the connoisseurs. Those who can understand poetry meaningfully are alone regarded as connoisseurs. Aesthetic delight of such persons is the ultimate goal of the new *rasavat-alaṅkāra*. Even as *rasa* produces delectability in poetry as well as the aesthetic delight of the connoisseurs, so also figures of speech like the simile produce both these effects and hence merit the designation '*rasavat-alaṅkāra*' legitimately; e.g.:—

The Twilight (heroine's face) with twinkling stars
(shining pupils)
was illumined (kissed)by the moon (the lover)
glowing red (flushed with passion)
so suddenly (so ardently) that the entire mass

of darkness (black garment) disappearing
in the east (slipping even in front), due
to illumination (love), was not at all noticed.[1] (65)

The main content or subject described here or the primary import of the sentence as a whole is nothing but the night and the moon personified here as delicate lovers approaching the point of union in time. The poet here has employed the figure of speech, viz., metaphor, involving the superimposition of the behaviour of lovers on them. This adds beauty to the main content already indicated. That again, gains in exquisite charm, thanks to the artistic skill involved in the epithet with paronomastic beauty as well as the significant usage of gender. Thus the poem gets suffused with *rasa* and causes delight to the connoisseurs. In short, the metaphor here has acquired the status of a *rasavat-alaṅkāra.*

How a metaphor can convey the significance of a lover and a beloved, even without any usage of express words denotative of them will be fully set forth by us under *ekadeśa-vivarti-rūpaka* or 'metaphor restricted to a part'. The fallacies noticed earlier in regard to *rasavat-alaṅkāra* viz., that an additional figure of speech should be deemed as a case of 'mixed' or 'merged' figures, etc. will not taint this new definition proposed now. Similarly, the fallacy of the adornment's applicability to instances counter to the ones defined, will also not arise because metaphor can very well independently exist here as well as elsewhere with opposite characteristics. The next fallacy, namely, 'there is nothing palpable apart from it which is adorned by it', i.e. the identity of the adorned and the adorner and consequently, the contingency of opposite functions in one and the same agent, has also been warded off in the new treatment by the citation of independent examples. e.g.:—

Her moving corner'd eye
Trembling as in pain, thou touchest oft and oft;
Like secret-whisperer,
Tenderly thou hummest, flitting by her ear;
She waving both her hands,
Thou doest drink her lip, be-all of pleasure soft;

[1] Dhvanyāloka, Dharwar edn. p. 20.

We, searching for the truth
Are undone, O drone! thou, yea, art lucky here[1]. (66)

Here the final purport is:—The attribution or superimposition of the lover's behaviour on to the bee is a figure of speech, viz., metaphor which, in its turn, endows exquisite charm to the *rasa* or sentiment, viz., the erotic, here.

Or we might take this example:—

The paintings on the cheeks are faded
By the pressure from the palm of your hand;
This juicy lip, so sweet as nectar
Is quaffed by your sighs;
The tear that clasps the neck so often
Has made the edge of your boom throb,
O hard-hearted one!
Anger has become your darling, not I[2]. (67)

By extending the same logic one will be able to regard—

"*Let the fire of Śiva's shaft burn down our sins* · · · ·"[3] (68) also as an example of *rasavat-alaṅkāra*. It might be contended that our earlier repudiation of it is not justified. The contention is applicable only to a little extent. All that we have repudiated in that example is the alleged connection with the sentiment of love-in-separation; once that is conceded, the rest will become a clear example of *rasavat-alaṅkāra* only since the present examples and that one are on a par in all other respects.

And in this new explanation, the appearance of other figures of speech along with *rasavat-alaṅkāra* coming to be looked upon as cases of 'mixed' or 'merged' figures of speech, does not merit any repudiation at all. e.g.:—

With his ray-fingers, the Moon
Holds fast the braided hair of Night
And kisses her mouth (face) as it were
Her lotus-eyes closing in ecstasy.[4] (69)

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[1] Śākuntala I. 24; translation Roby Datta's; cf. also *Dhvanyāloka*, under II. 19. [2] See Supra, II, 101. [3] See Supra, III. 43.

[4] Kālidāsa, *Kumārasambhava*, VIII. 63.

Here we clearly see the blending of *rasavat alaṅkāra* with other figures of speech like metaphor. But the major figure of speech which should be deemed as *rasavat-alaṅkāra* here is poetic fancy (*utprekṣā*) instanced in the line—'And kisses her mouth as it were'. All the other figures such as the simile are there only to heighten the beauty of that *utprekṣā* which is *rasavat* and they have no other independent function.

Another example:—

The lady Autumn with white bosom (also-*cloud*'),
Bearing thereon the rainbow like a lover's new nail-cut;
And wooing the Moon, spotted as he was
Roused the ire (*heat*) *of the burning sun*! (70)

Here the main subject–matter described by the poet is the seasonal beauty of autumn. The poet has employed for this a *rasavat-alaṅkāra*,namely, *utprekṣā*, not in a referential or direct way, beacause the words denotative of the fancy like 'as though' are not directly stated, but in a suggestive way. This suggested *utprekṣā* endows the content with unique charm. Further, not only are words like 'spotted' with paronomastic beauty employed by the poet, but he has also used expressions such as 'white bosom (also-'cloud') bearing the rainbow like a lover's new nail-cut, etc. which contain respectively the figures of speech, viz. paronomasia and simile. And these are extremely appropriate to the idea intended. Then follows the metaphor in the words—'And wooing such a moon though tainted by spots, she naturally roused the jealousy of the rival' wherein the behaviour of a wanton woman is clearly superimposed on the seasonal phenomenon and this again contributes a good lot of poetic charm. Here too, the suggested *rasavat-alaṅkāra*, viz., poetic fancy itself should be deemed as the dominant figure of speech; the other figures like the simile are all subsidiary to it. This principle which applies here is thus the same as the one in the preceding examples.

When the figures sometimes make the subjects as if they were animated by the first rise of love and so forth, this very principle should be applied by connoisseurs there also in their discretion; e.g.:—

The goddess of Spring with 'tilaka' (also, name of a tree) on her face,
The clinging bees forming her collyrium-smear,
Adorned her lip, the new mango shoot
With rouge (also, love) of the delicate Dawn.[1] (71)

Here also the metaphor (*rūpaka*) involving the attribution of the behaviour of a lady in love to spring with the assistance of paronomasia should be regarded as *rasavat-alaṅkāra* because it closely imitates the behaviour of sentients with *rasa*.

Even subjects which are almost devoid of *rasa* can be suffused with *rasa* in this manner. e.g.:—

The half-blown palāśa flowers glowing red
And curved like the crescent-moon,
Shone like the nail-imprints on the bosoms
of sylvan goddesses by the lover Spring
During his first union with them.[2] (72)

Such is this highest essence of all poetry which endows as it were a lease of new vitality to even insipid subjects like dry wood and stone-wall, by virtue of the unique capacity of figures of speech and which becomes the source of new delight to sentient connoisseurs.

This figure called **rasavat** *is indeed the foremost among all* **alaṅkāras** *or figures of speech. It shines like a crest-jewel among them all as it is the sole source of poetic excellence.* (73)

It is only now that the whole quintessence of the poetic art has been lucidly laid bare. It is hoped that it will find favour with the learned in their poetic disquisitions. (74)

The above two are mnemonic verses.

In order to endow a lease of poetic sentiments even to dry themes, the author has upheld his idea of *rasavat-alaṅkāra*. Now he takes up for treatment the figure of speech called *dīpaka* (lit. 'illuminator') which helps in contributing some unique charm to themes which have their own natural beauty. The earlier writers

[1] Kālidāsa, Kumārasambhava, III. 30. [1] See supra, I. 75.

have classified it under several heads like the 'beginning', 'middle' and 'end' on the basis of the position of the illuminating word in the sentence, viz. beginning, middle or end. By the etymology, viz. 'that which illuminates', they have virtually described the verb itself as the figure of speech called *dīpaka* (illuminator). e.g.:—

Intoxication generates love
And that promotes passion with pride slackened;
That in its turn the longing for the beloved's union,
And that causes unbearable anguish.[1] (75)

Wreathed and silkrobed ladies
Are adorned by the Spring;
And so too the slopes of hills
By chirping pigeons and parrorts![2] (76)

Summer puts an end
To the screech of crickets in woods,
To rivers with waters dried
And to the hearts of parted wayfarers.[3] (77)

In all these instances, the *dīpakatva* or illuminating quality is found in the verbs, because the subjects all get related to one and the same verb in each example. At this rate, all sentences would have to be regarded as specimens of *dīpaka* exclusively, since a single verb is mostly seen even in utterances devoid of the charm of *dīpaka*.

Further, if its instrumentality in effecting special poetic beauty is logically untenable, then it cannot be justly deemed as a poetic figure at all. Moreover, even if we were to let alone the verb, we cannot but accept that any and every word in a sentence is related to another one in the same sentence and as such, by its very nature, it will illuminate another word. Since the very nature of a sentense depends upon the mutual relationship of individual words, we are once again faced with the prospect of *dīpaka's* universal presence. It may still be argued:—"Only a verb occurring in the beginning, middle or end of a sentence is capable of contributing a singular shade of poetic beauty; and hence it merits the designation of an adornment or *alaṅkāra*." But our earlier question still remains to be answered:—'In such sentences etc., what exactly is the new function observed in the verb and its position, viz. the beginning,

[1] Bhāmaha II. 77. [2] Ibid. II. 28. [3] Ibid. II. 29.

the middle and end, which is over and above the general feature of all sentences in relation to one another?' Since this general feature is universally present in all meaningful sentences, the contingency of the invariable presence of one or the other form of *dīpaka* faces us once again. If we have a verb in an instance of the figure of speech *dīpaka*, the poetic quality should be due not to the verb in its grammatical aspect (e.g. the verb 'to do') but to something other than that.

'Or' the definition of *dīpaka* might be interpreted further as follows:—'when many nouns in the same case are agreeing with a single verb, then such a verb is designated as *dīpaka* or illuminator.' Even in this interpretation, the answer to the earlier question: 'what exactly is the source of excessive poetic charm' remains unanswered. In fact, other learned writers have observed that the quintessence of *dīpaka* is nothing but a suggested or implied comparison between the main subject described and the incidental ones mentioned alongside of it.; e.g.

> *That example of poetry is known as* **dīpaka** *wherein subjects, both main and incidental, occur implying a suggested simile by their position in the beginning, middle or end of the verse.*[1] (78)

An illustration given in another work is:—

> *Elephants huge with their hearts deterred*
> *By the ichor-scent of space-elephants,*
> *Move indeed uneasily in the wild;*
> *And poets too in the hard wordy path of master-poets!*
> (79)

In this, it is clear that the essential nature of *dīpaka* is the poetic beauty appealing to connoisseurs by virtue of its implied similitude between the main and incidental subjects described. The function of the verb in this sentence is no different from its function in any other sentence or that of any other word in this very sentence. The full purport of the passage is:—

Just as big elephants whose minds are swayed by the ichor-scent of space-elephants walk about with great difficulty in the

[1] Udbhaṭa, Kāvyālaṅkārasārasaṅgraha, I. 14.

forest, so also in the pathway of master-poets involving artistic turns, poets have to tread uneasily. This simile is implied by the word 'and'. Full of self-respect as they are, and at the same time desirous of achieving some distinction of their own over and above that of the other master-poets, poets express themselves with great difficulty.

Therefore, the sole life-essence of this figure of speech (viz., *dīpaka*) is similarity; it becomes another form of poetic figure (i.e. other than simile) only because of its suggested beauty. And in other places also where one or the other of the triple forms of suggested meaning shines out, (viz., *vastu*, *alaṅkāra* and *rasa*) this same principle should be applied. Whatever is devoid of it in all respects is no better than mere reportage (*vārtā*). e.g.:—

The sun has set, the moon shines best,
And the birds hurry to their nest![1] (80)

Now the author proposes to give a new form altogether to the figure of speech called *dīpaka* and hence he proceeds to give his own new definition as follows:—

Any object, which illuminates such aspects of the things described as are full of propriety, undimmed, capable of delighting the connoisseurs and not contained in plain denotation of the word, should be considered as an 'illuminator' or dīpaka. (17)

A self-existing object can by itself constitute a figure of speech, viz, *dīpaka* since no other activity is expressly set forth in the above as part of its definition. Then it might be argued that anything and everything might entitle itself to be such a figure. To prevent such a wrong notion it is stated that only when it 'illuminates' i.e. suggests some poetic shade of meaning, it becomes a figure. What should it illumine? And of what? These are explained further now: It should illumine some aspect of the things described. What is the nature of this aspect of meaning? It should be over and above 'the plain denotation of the word'; that is to say, it should be hidden or implied meaning and not something plainly denoted or stated by the words in question. It is this alone which justifies the

[1] Bhāmaha, II. 87.

designation of 'illuminating' to that suggestive function. The further epithet added is:— 'full of propriety'. The meaning so revealed should be full of poetic grandeur. Further, it should be 'undimmed', that is to say, original and not trite or worn out by repeated usage. As a result of all these characteristics it will be capable of causing delight to connoisseurs of poetry.

The different varieties of this figure are detailed below:—

Dīpaka is two-fold: It may either be single or in a series. That is, one single object might be illuminating many things, or many objects may be illuminating many other things. (18)

Two types of *dīpaka* are described here because they are so observed in examples of literature. It might either be 'single' i.e. unaccompanied by any other or it might be 'in a series,' i.e. in a group accompanied by similar things. How does it function? One alone might illuminate many things; e.g.

Lost is the charm in life · · · · · · · ·[1] (81)

Here the single agent out to accomplish his nefarious intent of killing the damsel suggests such other ideas as destroying charm in life and so forth. Hence it may be considered as a *dīpaka-alaṅkāra.*

The other type of *dīpaka* is 'that in a series'. Herein many things are illuminators and many things are illuminated in the course of poetic description; e.g.

The right and wrong, in placement of words
Only a master-poet knows;
In placement of pearls and gems,
Only a good jeweller (knows);
In placement of flowers diverse
Only an old florist (knows)! (82)

It might be objected: "The ancient theorists also have cited the same verse as exemplifying *dīpaka.* You have so long argued against their idea of *dīpaka* and turned it into an illogical *prima*

[1] See Supra, under I. 21.

facie view. Now if you cite the same example for your so-called new idea of *dīpaka*, wherein lies its speciality over and above the earlier established definition which according to you is unacceptable?" The objection is only partially right. For, the previous rhetoricians have described only one type of *dīpaka*; it consists in the verb occurring in some specific part of the verse related equally to several agents etc. of the activity in question and hence illuminating. We, on the other hand, are declaring here that the several related agents, etc. are themselves so many illuminators in so far as they illuminate some hidden excellence of the subject described.

Therefore, the purport of 'the right and wrong in placement... only a master-poet knows' etc. should be understood as follows:— Only the master-poet etc. will know that unique speciality therein which is conducive to the addition of aesthetic excellence to the object. The idea is this:—A master-poet will produce a unique aesthetic excellence by reason of his expert art in the usage of words; an expert jeweller will similarly produce a unique aesthetic excellence by reason of his expert art in the arrangement of pearls and precious stones; and an old florist will bring about a unique aesthetic excellence by reason of his art of making wreathes out of flowers.

Though the individual words such as 'best' (lit. lion) do contain a hint of suggested similarity with other agents mentioned, yet the *dīpaka* is primarily the result of the over-all purport. And in the over-all purport here, similarity is not very noticeable.

We may take another example:—

To night is greatness brought by moon-beams,
To the lotus-plant by flowers;
To the glory of autumn by swans;
And so too to poetic works
By the grace of good critics![1] (83)

Here, since by moon-beams and so forth, each of the things mentioned acquire added beauty, the several subjects themselves constitute so many *dīpakas* or illuminators. The rest must be understood as in the previous example.

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[1]Dhvanyāloka, under II. 27.

The second type (viz. dīpaka in a series) again is three-fold:— 'several ones are illuminated by several', or 'one illuminates a second and that a third in a serial order' (or 'the illuminated ones will in their turn be illuminators'. (19)

The second type of *dīpaka* called '*paṅkti-saṁstha* or 'serial' will have three subvarieties because of differences in function. The first sub-variety is mentioned first in the words—'several ones are illuminated by several'.

The second subvariety is mentioned thereafter in the words 'one illuminates a second and that a third in a serial order'. Here too the illumination intended is contribution of a unique aesthetic quality. One of them becomes the object of illumination and the other the agent of illumination in a sequential order. That in its turn illuminates a third. An example for this second subvariety of *dīpaka* is the following:—

Kings adorn the earth's expanse
While riches adorn kings;
Steadiness adorns riches too,
Which shines when coupled with skill.
Skill is adorned by diplomacy
And that again by heroic deeds.
By possessing then such diplomacy
One might even embark upon
The destruction of the triple world! (84)

Here the poet has in a series illuminated the pairs of objects. in such a way that the latter illumines the former in each pair.

To cite another example:—

Spotless learning the body adorns
And learning's ornament is calm;
Calm is adorned by heroism
And that by successful diplomacy![1] (85)

A still another example is:—

Beauty embellished their body
While beauty was graced by budding youth;

[1] Bhāravi, *Kirātārjunīya*, II, 32.

Youth was adorned by charms of love
And that again by drunkenness
In celebrating union with lovers! (86)

The third sub-variety must be understood in the above *Kārikā* itself by substituting the word *dīpita* (illuminated) in place of the word *dīpaka* (illuminator). Then the meaning would be:— That, which is itself illuminated by another, becomes in its turn an illuminator of something else; e.g.:—

Drunkenness causes love
And love results in passion
Which removes self-pride... (87)

It might be said:—

"Why, even the earlier writers have cited this very example. Initially it was controverted and now it appears as though you are approving the same. Your strange procedure requires an explanation." Our reply is:— "All right! we shall explain."—Their idea is that only the verb is *dīpaka*; while it is our opinion that grammatical subjects too can go to constitute multiple *dīpakas*.

It should not be thought that the poet here is using the verb 'causes' literally in the sense that effects like love which never existed before are brought into existence for the first time. The reason is that drunkenness and so on do not constitute invariable causes of love etc. The poet must be interpreted to mean that though they might exist by themselves elsewhere, here their rise acquires a unique charm not to be found anywhere else. The same verb 'causes', with reference to youth, should be taken to signify that youth contributes to an extraordinary winsomeness of the damsels. Or else, we might take the reading 'excites' in place of 'causes' to make the example clearer still. Now this discussion is summed up in the next *Kārikā*:—

Just as a verb referring simultaneously to more than one subject becomes appealing to the connoisseurs by reason of its adding beauty to the main theme described, so also an agent or subject (which has such a simultaneously multiple reference conducive to the beauty of the whole) should be deemed as a 'dipaka-alaṅkāra'. (20)

The first part of the kārikā describes the verb as entering into different relations with subjects etc. Just as the verb enters into various relations with other words in *dīpaka*, so also subjects themselves can enter into multiple relationship with others and become sources of poetic appeal to connoisseurs. The latter also deserves to be regarded as *dīpaka* only.

Having thus explained *dīpaka*, the author takes up *rūpaka* or metaphor for treatment which is also based on similarity:—

That content which conveys similarity implicitly, by virtue of an essentially metaphorical usage of words, is termed 'metaphor' (rūpaka) since it involves a surrender of its own form in favour of another. (21)

The similarity implied will be such that it will become a source of aesthetic charm in respect of poetic content. Rūpaka or metaphor is twofold:— (1) extended to each individual part and (2) restricted only to some aspects. (22)

The learned regard poetic content itself as *rūpaka* which is a figure of speech when it satisfies the specified requirements. The first requirement is that it surrenders its own form, that is to say, its own direct denotative charm; since the context is that of figures of speech involving charm, here the surrender should be taken to refer to its direct charm only. A further requirement is that it should be implying similitude. An epithet which qualifies similitude is that it should be such as to become a source of aesthetic charm in respect of the content, i.e. object described. It is not enough if similitude is a mere abstract genus like 'effectness' or 'knowability'. For, it is only when the above stated requirements are satisfied that the object described becomes capable of exercising aesthetic appeal to connoisseurs. 'By an essentially metaphorical usage of words' shows that metaphorical or secondary usage involving superimposition of the other on this is of the very essence of this figure. The name 'metaphor' comes to be employed on just this account. In fact, even earlier it has been stated that this figure of speech, rūpaka, has for its vital essence the metaphorical or secondary usage of words in the passage:— '....and which forms the basis for various pleasing and inventive figures of speech head-

ed by metaphor" (II. 14). This idea has found support with earlier writers also.

Thus the usage—'The face is the moon' is an example of the figure of speech *rūpaka*. It may be asked how these two entities which are distinct from each other, one being a qualifier and the other qualified, come to have the same case-ending expressive of identity. Here is our reply:—The word *indu* first of all denotes in a straight way the moon, but secondarily implies its qualities such as movement, brightness etc. because of the close association between the object and its qualities. Thereafter it also conveys by implication qualities similar to these which are present in the lady's face in question and thus becomes a qualifier to the face also; this results in aesthetic appeal.

The word conveying the object compared (*upamेya*) also restricts in a way the word denoting the object compared to (upamāna) since the complete identity of the two cannot be maintained logically. It is because of this nature of the qualifier and the qualified that a compound word like 'face-moon' becomes justified. And again, because of uniform aesthetic appeal to connoisseurs, examples not only like 'the face is the moon' but also like 'Is this perchance a new tendril....'[1]

After thus giving a general definition of *rūpaka*, the author further clarifies the same by referring to its sub-divisions: 'extended to each individual part' etc. The entire range of the object described may be covered by it. The idea intended is this:—Every item of the materials included in a sentence as 'the adorned' should be embraced by this metaphor by investing each with a shade of aesthetic excellence. The qualifiers have no independent existence of their own as they always depend upon the qualified and they cannot therefore be regarded as separate constituents of 'the adorned'; and hence the qualifiers are left out from the scope of this variety of *rūpaka*. e.g.

The deep rumblings of heavy clouds
With their circular lightning girdle-straps
And wreaths of cranes in rows
Will all pain my beloved, alas![2] (88)

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[1] See Supra, under I. 92, 103, III. 19. [2] Bhāmaha, II. 24.

Here the way lightnings are metaphorically identified with strong straps (used while decorating elephants) and the white cranes (flying in rows) are identified with flower-wreaths decorating them; but the identification of the clouds with elephants is left unspecified. Hence this metaphor is of the sub-class, viz., 'restricted only to some aspects.' And it is quite reasonable too. For, the only justification for an adornment lies in its adding aesthetic charm to the adorned; and in nothing else. In case something over and above what is mentioned by us as justifying this subclass were to be had here, that might perhaps help in regarding it as an example of the other subclass. But let us leave it at that. What is worse, (if one were to deem it as of the other subclass) there is no way of avoiding here the defect in figure of speech which will arise by the failure of the metaphor with reference to the main object itself described, viz. the cloud, while there is metaphor only in respect of its accessories described as ropes and so forth. Hence we have proposed the above explanation altogether different from the views of earlier writers in the field.[1]

The quintessence of the figure of speech *rūpaka* lies just in this:– There should be an invariable capacity in the main subject described for surrendering its own direct meaning, on account of its similarity with another and contributing to a singularly aesthetic significance in the subject in the process. Therefore, in the usage—'the face is the moon', the face itself is transformed into the moon; i.e. undergoes a change in its nature itself. Thus, this figure of speech will be a form of the general artistic beauty in 'the base form of substantives'; and as it pertains only to word-meaning, it could well be taken to come within the scope of the 'superior art in the use of synonyms' already mentioned.[2] In such a case, there may be no justification left at all for explaining *rūpaka* in this section devoted to beauty of sentences. To avoid such a contingency, the author sets forth that *rūpaka* has a double form—'extended to each individual part' and (2) 'restricted only to some aspects'. The first refers to those cases wherein all the constituent word-meanings in a sentence become severally objects of adornment; and when this is successively so executed, the whole too comes to be adorned in a way; e.g.:—

[1] Possibly, the reference is to the explanation by Udbhaṭa in his *Bhāmahavivaraṇa*. [2] See II. 12. supra.

All praise for the advent of youth,
The spring-tide for soft creeper-limbs,
The bright half of the lovely face-moon
And the gusto of the Love-elephant! (89)

The next subvariety of metaphor, viz, 'that restricted only to some aspects, is now taken up for discussion:—Here the earlier writers have commented as follows:—'that which fails to apply to some aspects or which exclusively applies to some aspects'. Either way, it yields the following purport:—It contributes its metaphorical superimposition only to some parts in a sentence; and that too sometimes only, thus meriting the designation *ekadeśavivarti*. e.g.:

Homage to Thee, the (celestial) wish-fulfilling Tree
In the desert-path of mundane life,
Fast embraced by the soft creeper—
the daughter of Mount Himavat! (90)

Actually, the real implication of *ekadeśavivarti* is that it subsits in a transformed way, only in a part. The beauty of word-meanings deriving from the speciality of the qualifying epithets culminates in this figure of speech called *rūpaka* because it adds to the beauty of the format itself. For example, in verses like 'The twilight with twinkling stars',[1] the expression, viz., 'the shroud of darkness' illustrates *rūpaka* of this (*ekadeśavivarti*) type. The rest of the metaphors intended, viz, 'moon-lover' and 'night-beloved' are just implicitly communicated by the suggestive force of gender coupled with significant epithets; were they to be stated explicitly in so many words, it would result either in the blemish of tautology or of vulgarity.

The soul of adornments (or figures of speech) is held by the wise to be threefold:—1. explicitly stated, 2. implied by indicators and 3. suggested. (23)

The first, viz, 'explicitly stated' has been exemplified already in our treatment of metaphor 'extended to each individual part (*samasta-vastu-viṣaya*). The second is exemplified by the type, viz., 'restricted only to some aspects' (*ekadeśavivarti*) which we explained

[1] See III. 65. above.

above in the verse 'the twilight with twinkling stars'. Now the 'suggested' type is illustrated:—

Filling all space with the light of beauty,
And smiling when your face doth remain,
O sweet-eyed one, since the sea doesn't swell
I am sure it is a mass of water dull![1] (91)

Here the poet has conveyed the metaphor, viz., 'Your face is the moon' in a purely suggested way. Both the first two varieties of *rūpaka* possess thus the illuminating feature of *dīpaka*. That is why they have been explained immediately after *dīpaka*. Now the *rūpaka* is further qualified in the following *kārikā* to yield new shades of charm:—

By virtue of their creative imagination, poets are seen transforming metaphor to yield the highest poetic effect in such novel ways that new shades of figures are brought into relief thereby. (24)

The figure *rūpaka* itself which has been discussed so long is made to yield an extraordinary aesthetic effect by poets. Underlying the other shades of figurative beauty embodied therein, will be found the principle of metaphor itself at the core. 'In what manner?' 'In the manner of giving rise to other figures such as 'poetic doubt' (*sasandeha*), and 'poetic fancy' (*utprekṣā*). The metaphor will assist in the formation of those other figures also. 'How do the poets so transform or handle metaphor?' 'By virtue of their innate inventive power. In places exhibiting extraordinary beauty, the metaphor is so handled by poets. When highly unfamiliar ideas are described in terms of familiar ones, it strikes as a bold invention of the poet. Such a novel presentation of metaphor associated with other figures of speech certainly contributes to the highest kind of poetic excellence; e.g.

As if it were the slough cast off by the sky-cobra, as if it were the ornamental mark worn on the forehead by the heaven-beau....[2] (92)

The following is the purport of the expression 'by virtue of the creative imagination of the poets':—the content sought to

[1] Dhvanyāloka, under II. 27. [2] Bāṇa, *Harṣacarita*, NSP edn. p. 19.

be conveyed by them will be so extraordinarily charming that it completely defies expression in any other manner. Though such a clear streak of *rūpaka* is noticeable here, one cannot unhesitatingly declare it as a case of pure *rūpaka* alone, since there is no rhetorical tradition to support such a designation. But since the content described appears to possess a streak of *rūpaka* in our own considered opinion, we have declared that *utprekṣā* is an associate figure of *rūpaka* here.

Another example is:—

Is this perchance a new tendril brimming with fresh juice...[1] (93)

The same consideration holds good in respect of this example also. The only point of difference is that the other figure involved here is poetic doubt (*sasandeha*). This poet feels that the beautiful woman whom he is describing is so extraordinary and all-surpassing that no other form of expression would be adequate to convey her charm fully; hackneyed metaphors like 'face-moon' would not be adequate to convey his extraordinary feeling. Hence he resorts to the use of the figure 'poetic doubt', implying thereby "This is how my mind is beset with doubts because of my wonderment at the sight of such extraordinary beauty, my wonder taking the form—'what exactly could such an object really be?' Our explanation of the verse will be corroborated, it is hoped, by the felt reaction of men of taste while reading the verse.

There cannot be further varieties of metaphor like *rūpaka-rūpaka* illustrated in usages like—

"*the dancer, namely, your brow-creeper*"[2] (94)

because it does not have any other differentia and merely citing a new example cannot be taken as sufficient to justify a new subvariety. What is more, a large number of other subvarieties of *rūpaka* become possible at that rate, since they may be as many as examples which are *ad infinitum*.

Having thus discussed *rūpaka*, the author proceeds to explain *aprastuta-praśaṁsā* ('Praise of the inapposite', i.e. statement of only the extraneous subject-matter, suppressing the chief subject),

[1] See under Kārikā 22 above. [2] Daṇḍin, II. 93.

since the similarity contained in it is like the similarity contained in *rūpaka* itself (in both cases, the similarity between the *prastuta* and *aprastuta* or *āropyamāṇa* and *āropaviṣaya* happens to be only suggested and not directly denoted):—

When an extraneous word-meaning or sentence-meaning becomes the main theme of a description in so far as it lends charm to the proposed subject on hand; (25)

By virtue of similarity or some other relation between the two, the figure of speech will be designated 'Praise of the inapposite' (aprastuta-praśaṁsā) (26)

This figure of speech has been designated by rhetoricians as 'Praise of the inapposite' (*aprastuta-praśaṁsā*). Its nature is described as follows:—Therein, even what is extraneous to the subject on hand will be turned into a subject described. 'Under what conditions?' 'When it contributes a new kind of beauty to the main subject intended (though not directly described).

The mainly intended subject-matter can only come under two categories:—One is what is conveyed separately by the several words contained in a sentence and the other is what is conveyed by the totality of words in the sentence as a whole, wherein the several constitutent aspects of beauty combine to give an impression of the whole as the main intended meaning. Both these categories of main subject-matter happen to be only suggested. The poets keep it primarily in mind and in order to make it more beautiful or impressive, they resort to a figure of speech involving indirect reference, or statement of only the indirect subject. 'How do they proceed about it?' 'By basing their description on the similarity which we saw above as implicit even in *rūpaka*; they may base their description on a relation other than similarity also between the intended and unintended subjects. Cause-effect relation is an instance of such a relation. In the same way, they may choose to present a whole sentence-meaning which is (apparently) irrelevant, wherein all the constituent words jointly convey the unintended import. In other words, poets add grace to the covertly suggested main import by overtly describing either similar or related entities.

First of all, we may take an example of *aprastuta-praśaṁsā* wherein we have the irrelevant word-meanings only within a sentence:—

Filling all space with the light of beauty
And smiling when your face doth remain,
O sweet-eyed one, since the sea doesn't swell,
I am sure it is only a mass of water dull![1] (95)

Here the irrelevant reference in respect of individual words based on similarity hints at the suggested meaning mainly intended by the poet.

An example of 'irrelevant reference' extended to cover the sentence as a whole is the following:—

When there is no shade for itself,
How can it provide shade to others?
When the scorching summer comes,
We can't have cool breeze below that tree.
They talk that it bears fruit
After a hundred years are passed,
But it is nothing but loose talk;
Alas, how long, we have been deceived
By the mere height of the palm-tree?[2] (96)

An example of 'irrelevant reference' in respect of parts contained in a sentence by virtue of a relation other than similarity is the following:—

The moon is smeared with collyrium as it were,
The looks of gazelles are stunned as it were,
The sheen of corals is faded as it were,
And the lustre of gold is blackened as it were,
Harshness has partly affected the cuckoo-voices as it were,
And the plumes of peacocks are defective as it were
In the presence of this lovely Sītā![3] (97)

Here the cause for the loss of lustre in the different affected objects like the moon and so forth, is traceable to the different limbs of Sītā like the face and so forth, each one of them being

[1] Dhvanyāloka, Dharwar edn., p. 226. [2] Subhāṣitāvalī, 821.
[3] Bālarāmāyaṇa, I. 42.

comparatively much more beautiful and charming. These get the added charm of other associate figures too (such as *utprekṣā*) and help in heightening the beauty of the main subject of description (viz., lovely Sītā) indirectly or suggestively.

Similarly, we can have 'irrelevant reference' in respect of a sentence as a whole and based on a relation other than similarity (between the *prastuta* and the *aprastuta*) as in:—

The Love-god fingers his arrow
And casts his eye on his bow;
He looks at his beloved's face
Drenched in the nectar of smiles,
For a while he confers with Spring
And glad that he has embarked upon
The conquest of the entire earth
Touches the sweet limbs of the damsel! (98)

Here the main subject intended to be described is the advent of youth in the damsel which baffles description in any other (direct) manner. Hence what is actually described here is the cause of it, viz., the extraordinary activity of the Love-god. By means of this relation of cause and effect between the two, the mainly intended subject comes to be indirectly suggested.

An 'irrelevant reference' involving the communication of the mainly intended subject as the implied purport of a sentence as a whole which is overtly untrue, may be illustrated by the following verse:—

For Time, the eternal traveller,
There is nothing not served out
As food to be eaten on the way
By Fortune, his faithful wife![1] (99)

In this example, it is possible to explain the occurrence of all the three grounds of 'irrelevant reference', viz., similarity, relation of cause and effect as well as the relation of the general and the particular. The context refers to the difficult situation of breaking the news of Prahasta's death. Since it looks inappropriate to declare the news openly, it has been indirectly and charmingly con-

[1] Cited in *Bhāmaha-vivaraṇa*, R. Gnoli's edn. p. 40.

veyed in this manner. Thus poets are seen employing this figure of 'Aprastuta-praśaṁsā' with a wide range of application. Therefore, connoisseurs should imagine the various possibilities of it by themselves. The word 'praise' (*praśaṁsā*) in the name of the figure can ironically apply to its contrary, viz., blame also; or it may have just the general connotation of 'reference' in the course of description.

Having thus concluded the discussion about *aprastuta-praśaṁsā* another mode of conveying the mainly intended subject, namely, euphemism (*paryāyokta*) is now taken up for treatment:—

When that which can be conveyed by quite a different sentence is conveyed by one sentence in such a way that it adds charm to the subject of description, the figure of speech involved is called 'euphemism' (paryāyokta). (27)

That will be designated as the figure *paryāyokta* or euphemism when the subject-matter is such that it can be directly conveyed by an entirely different sentence (or group of words), i.e. a sentence other than the one actually given or stated. 'To serve what purpose?' 'To serve the purpose of adding a special shade of poetic beauty thereby'.

It might be objected:—'How is this distinct from 'beauty of synonym'? The reply is—'In 'beauty of synonym, we are concerned only with word-meanings; but in 'euphemism' we are concerned with sentence-meaning too. Hence a separate treatment of it is quite in order, Here is an example:—

He is indeed the Lord
Who briskly ordered his discus to smite
And made the amours of Rāhu's wives
Void of all wild embraces
And confined just to kisses![1] (100)

In the same way,

Where we have outwardly dispraise stated in so many words, but actually praise is suggested in such a way that it adds beauty

[1] Dhvanyāloka, under II. 19.

to the subject primarily described, the figure of speech should be called 'Veiled Praise' (Vyāja-stuti). (28)

If in a given example we find the directly denoted meaning taking the form of censure and yet suggestively conveying only praise of the subject described, thus adding to its beauty, we might locate the figure of speech of 'Veiled praise' in its dual aspect (viz., the explicit and implicit meanings) of dispraise and praise or *vice versa*). For example:—

The primeval serpent struggles yet to bear
The earth's weight on its thousand hoods;
Viṣṇu is yet wide awake
To keep the worlds going;
What you have done is nothing unique
And hence no matter for pride;
They have not found even a moment's rest
By your action; what is all this? (101)

Or—

'The moon's spot as well as Śiva's throat.....[1] (102)

In instances involving the *vice-versa* relation of the explicit and the implicit, i.e., where explicit censure leads to implicit praise also, this very figure (*vyājastuti*) should be understood as in:—

O Ocean, you have easily surpassed the saint Buddha....[1] (103)

and the passage—

O wood-cutter, you have done well indeed....[3] (104)

We might cite another example also:

The day is over, rested we are
By your kindness, O desert-well!
Your favours galore we cannot state
Overcome by shyness as we are.
We wish your water never dries up
By the good luck of the wayfarers;
Also that the **Śami** *tree beside you*
Will always provide good shade! (105)

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[1] See above III. 48. [2] See above I. 90, [3] See above I. 91.

[4] Jalhaṇa's *Sūktimuktāvali* (GOS edn.), 1938, p. 119.

The word 'praise' here also can connote ironically its opposite viz., censure.

Thus concluding the discussion on *Vyājastuti*, the author takes up for consideration the figure *utprekṣā* ('poetic fancy') as it is on a par with *upamā* (simile) because of extreme similarity between the two in respect of start as well as finish:—

Either by way of fancying or by way of similarity or by way of both, when the poet desires to convey the extraordinary nature of the subject under description, (29)

and employs such indicative words as 'iva' (='as though') or leaves them to be understood suggestively from the context of the several words and meanings and which take either of the forms 'It is like this' or 'It is this itself'.... (30)

and which involves thus a coordination of the well-conceived matter on hand with a purport quite apart from it, we have the figure of speech called utprekṣā or poetic fancy. (31)

The last part of the above contains the main clause. A co-ordination of the well-conceived matter on hand with a purport quite apart from it comes to be termed *utprekṣā*. the epithet 'well-conceived' refers to the subject matter intended by the poet to be described in a natural way. The 'matter on hand' is the purport of the sentence as a whole constituted by a group of words. Now that comes to be coordinated by the poet with an altogether different purport or meaning signified by a different sentence. Such is the definition of 'poetic fancy'. The fancying activity of the poet is itself designated 'poetic fancy'. 'By what means does the poet achieve this?' That is described in the first verse above:—'Either by way of fancying etc.' We are talking of an inference based on fancy or conjecture or an imaginative guess regarding the matter fancied. The idea is that this activity invariably involves transforming the subject on hand into something altogether different from it in view of their common function.

The author states further that there are other ways too such as simlarity by way of which *utprekṣā* results. A coordination of the primarily described subject with another possesing similarity should also be deemed as *utprekṣā* only.

Similarity is of two kinds:—(1) natural and (2) imaginary. The first kind is seen in figures like the simile. But it is the second kind which forms the basis of this figure *utprekṣā*, since it involves a heightened imagery; since similarity cannot exist unless there are two, and since we cannot conceive as possible a second natural subject distinct from the one on hand (during poetic creation), and since, if it were to be deemed as a property, we would have to concede that it is dependent on another substratum and as such we cannot reasonably fancy it independently at all, and we will have to fancy still another as its substratum *ad infinitum* there being nothing to limit it to any one entity. Further, the absence of correspondence with that property would only mean that it cannot be postulated. Therefore, connoisseurs should look to their own experience and concede that another subject altogether is poetically imagined which is similar to the actual subject that constitutes the co-ordinate of the real similarity in question. Hence the similarity intended here is only with such an imagined co-ordinate and not with any actual one.

The author also talks of a third possibility, apart from the two already mentioned in the words—'or by way of both'. This is in fact unreal, yet mentioned here as an *argumentum concessionis* (*prauḍhi-vāda*). When both, i.e. an inference based on conjectural fancy and imagined similarity combine with each other so as to provide a subject other than the one strictly on hand, we have to take it as *utprekṣā*. The purpose of resorting to this threefold *utprekṣā* is stated in the words—'when the poet desires to convey the extraordinary nature of the subject under description'. The poet endeavours to raise his subject to the utmost height of poetic grandeur. 'How?' 'In a twofold way, namely, stating it is like this or it is this itself. 'It is like this' signifies that the subject on hand is like the other imagined. Its superior nature is meant to be conveyed by stressing its similarity with the subject on hand. 'It is this itself' indicates that the other subject itself is identical with the subject on hand. This superimposition of the nature of the other on this is to heighten the feeling of the continuous superior excellence of the subject on hand according to the intention of the poet. 'What are the indicative expressions of *utprekṣā*?' 'Expressions such as *iva* (as though).' That is to say, when expressions like *iva* are used

by the poet as and when required, they indicate *utprekṣā*. Another possibility is also stated in the words—'or leaves them to be understood suggestively from the context' etc. Thus the two types of *utprekṣā*, namely, 'explicitly stated 'and 'implicitly suggested' are set out here.

First, an example of *utprekṣā* based on conjectural fancy:—

As the bees came for the flowers on her hair
And hummed sweet murmurs about her ear,
It seemed she was being initiated by Cupid
In the magic spell for bewitching kings! (106)

An example of imagined similarity in *utprekṣā* is:—

Like Śiva's boisterous loughter
piled up day after day....[1] (107)

Or—

As if it were the slough cast off by the sky-cobra....[2] (108)

An example of real similarity is:—
(The Prakrit verse 109 is too corrupt to be translated).

An example of the two combined is:—

The sweet-eyed looks of the damsel
Heart-piercing and blood-red,
Appear as if they are sharp arrows
Tinged with the blood of enemies hit. (110)

Or—

Even a momentary parting from him
Draws such sweet sighs from beloveds
That they seem to be the droplets of honey
Left behind when Cupid pulled out
His flower-arrows stuck in their hearts.[3] (111)

Another example:—

As this deer-eyed damsel shakes
the sweet mango-shoot,
Bent by the weight of flowers
Lovely and full-blown,

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[1] Meghadūta, I. 58. [2] Harṣacarita, N. S. P. Edn. p.19.
[3] Gauḍavaho, V. 748.

I wonder if it is not the twang
of Cupid's flower-bow
Out to quell the pride of dames
parted from their lovers. (112)

One should not confuse this as an instance of *vyatireka* (poetic contrast) simply because the poet has affirmed something else in respect of the thing described. For, *utprekṣā* is the underlying principle for developing *vyatireka* and not *vice versa*. This difference between the two figures will become clearer later when *apahnuti* is discussed.

An example of 'It is like this' without indicative expressions like *vā* or *iva*:—

The stuporous Southern breeze
Wafting the breaths of snakes
Entwined to sandal trees
Is causing stupor in travellers
In this season of spring.[1] (113)

Or—

O Queen! See how the lotuses are
Suddenly turning pale[2] (114)

Or—

O timid one, when you were kidnapped....[3] (115)

An example of 'It is this itself' without indicative expressions is:—

When the thick mass of dust raised up....[4] (116)

Another kind of *utprekṣā* is explained below:—

When, in respect of an action, agency is attributed to one though it be really inactive since it so appears in the eyes of the percipient, because of its extreme likelihood in view of its unique natural endowment, (we have another kind of utprekṣā or poetic fancy). (32)

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[1] Dhvanyāloka, Dharwar edn., p. 95.

[2] See II. 43 under Kārikā II. 12; *Ratnāvalī*, I. 25.

[3] See II. 80 under Kārikā II. 23; *Raghuvaṁśa* XIII. 24.

[4] See under I. 43 above; *Bālarāmāyaṇa*, vii. 66.

Another kind of *utprekṣā* is described here. The action is what is to be accomplished. Attribution of agency to one in regard to it by the poet imaginatively is the other kind of *utprekṣā*. 'To what one?' 'To one really inactive'. 'In what manner?' 'In a manner in conformity with the unique natural endowment of the object described.' 'For what reason?' 'Because it so appears to the mind of the percipient'. The conditions of *utprekṣā* mentioned earlier, viz., 'when the poet desires to convey the extraordinary nature of the subject under description' and 'when he employs such indicative words as *iva* or leaves them to be understood suggestively and which take either of the forms'. 'It is like this' or 'It is this itself'—should be understood in this context also.

The following is an example:—

Darkness smears the limbs as it were
And the sky seems to shower collyrium![1] (117)

Or—

The limbs appear to swim
In the surging sea of youthful charm[2] (118)

Or—

Moonlight spreads in the sky as it were,
Swelling amidst white water-lilies,
Reflected then in the cheeks of ladies
As white as ripe old reed-stems;
Expanding more in the waters as it were,
Laughing through the white-washed mansions,
Disporting amidst their tender flags,
As they flutter in the breeze. (119)

As Daṇḍin has enumerated fully the indicative expressions of *utprekṣā* such as *iva*, we refrain from repeating them here. This kind of *utprekṣā* calls forth a unique kind of poetic charm, very delighting on account of its conformity to the special nature of the object described. This figure will be found to constitute the vital essence of many other figures also which are diverse manifestations of one and the same imaginative creativity on the poet's part; and underlying them all, it becomes the starting point of invention for the different variations of them all. The varied forms of poetic beauty

[1] Daṇḍin, Kāvyādarśa, II. 226. [2] See ante II. 91.

in the figures are all governed by the underlying presence of the poet's creative fancy only.

Gathering into itself all the exquisite charm of the other figures of speech also, **utprekṣā** *shines out as the vital mainspring of inventive or creative imagination.* (120)

The above is a mnemonic verse.

Concluding thus the discussion on *utprekṣā*, the author sets forth *atiśayokti* or hyperbole now which also possesses a similar imaginative flight resulting in exquisite charm and hence which deserves treatment here immediately after *utprekṣā*:—

Atiśayokti or hyperbole is that which is the vital principle underlying all figures and in which the aesthetic qualities of the subject described are raised to a unique height of exquisiteness in a very artistic manner. (33)

That is regarded as hyperbole in which 'atiśaya' or a unique height of exquisiteness due to a complete departure from the ordinary mode of expression is attained. The oblique or artistic turn of poetic expression is most prominently seen here. It is in respect of the natural qualities or characteristics of the subject described that the supernatural attributes come to be posited. And these new features posited about them poetically will yield the highest aesthetic delight to connoisseurs. Since it happens to be a poetically exaggerated description of only the naturally present characteristics of the subject on hand, all the writers on poetic figures are found to be full of great regard for hyperbole which adds the element of heightening so essential to all poetry.

Sentiments, natural objects, and figures of speech—all of them reach their highest point of artistic beauty when their inherent brightness is so heightened by the element of hyperbole. (34)

Artistic beauty is the very life-essence of all poetry; and it is manifested at its best only when there is a touch of this hyperbolic element in respect of all the three types of poetic content, viz., *rasa, svabhāva* and *alaṅkāra*.

Parted from her loving swan-mate
In the mansion of white moon-stone,
Then recognising his voice
And about to find him out,
But made to doubt again by moonlight,
The she-swan moans like a pert messenger! (?) (121)

Or—

The seven-leaved palm-trees could be but inferred
By the hum of the swarm of bees
Because they were screened by moonlight
Surpassing the whiteness of sky-flower![1] (122)

Here what is heightened to a pitch is the natural beauty itself in the trees described.

Or—

When the sun of his valour burns bright,
Let alone the others' plight;
No greatness is left in Mount Meru
Or in the orb of the cool-rayed moon.
Before this high-born king's exploits
Renowned in all the three worlds,
The sun and the moon become lack-lustre! (123)

Another example:—

The body of woodlands acquired a charm unique
Being bathed in the icy waters and clean,
And undressed by the rays of the rising sun
And anointed red by his ruddy glow! (124)

In the former example, the beauty of the metaphor (in *pratāpa-tapana*) has reached its acme by the hyperbole of the poet. In the former as well as the latter, we find the heightening of *rasavat-alaṅkāra* also. Thus, the attribution (to woodlands) of the delicate activities of women in their toilet like bathing in ice-cool waters and shining clean, their bathing dress being gently pushed by the rays of the sun to expose their naked beauty and so on, contributes indeed an extraordinary poetic charm to the description.

[1] Bhāmaha, II. 82.

These rays of the rising moon
Might serve as flowers on your ear;
Soft like tender barley shoots,
You might cut them with your nails![1] (125)

Here again, the charm of the rising sentiment is exquisitely manifest. The rays of the rising moon in all their freshness and delicate charm are wonderfully invested here by the poet by a matchless exquisiteness. The lord of Pārvatī (i.e. Śiva) sweetly informs his beloved that the moonrays have acquired the great privilege of serving as an ornamental flower on her ear and to enjoy the rare delight of contact with her lovely cheeks, ears and curly hair. The poet suggests how Śiva was overwhelmed by love at the sight of her lovely moon-face and the rays of the newly rising moon simultaneously.

Though logically (or contextually) the subject-matter which is the adorned must be deemed primarily important, and naturally it follows that all the adornments or figures of speech should play a subsidiary role in respect of it, when these adornments are so devised as to carry an extraordinary significance, by reason of their very significant placement, they come to assume a rare prominence; and though secondary, they begin to appear as if they were very primary; and since their impressiveness is striking in the way they are used by poets, they are interpreted here as possessing primacy of appeal.

Now the author takes up for treatment the group of figures based on similarity and the poetic charm resulting from their artful employment:—

In order to invest rare beauty in the features of the subject described, if its similarity with another object, possessing the same features in a greater measure, is stated, we get the figure of speech viz. simile. (35)

Simile is illustrated in various ways such as explicit mention of the common feature, an implicit reference to it by the sentence as a whole, and a use of express words like 'iva' (=as);

[1] Kumārasambhava, VIII. 63.

but in all these the predicate is the element which makes the simile aesthetic. (36)

The subject-matter described is determined by the context. It should have similarity with another object which is not contextual. There we get the figure 'simile' (*upamā*). 'Why should there be similarity between the two?' 'In order that beauty is invested in the features of the subject on hand'. The subject-matter on hand is the one intended by the poet to be described. Its 'features' refer to some natural characteristics. These features or attributes have to become appealing to men of taste. To achieve that end, the poet strives. 'What should be the other object like?' 'It should possess the concerned feature in an exquisite and charming measure. With such an object the comparison is instituted.

The substance of it all may now be indicated as follows:— The main purpose of the poet is to raise the features of his subject on hand to an aesthetic level. He achieves his purpose by rightly resorting to the statement of its similarity with the unproposed subjects. The author has not restricted the similairty only to the features because, in themselves, the features cannot be common at all. So the final purport is that the two objects themselves are described as similar by virtue of their possessing features which appear to be common. 'What is the element in the sentence that signifies this similarity?' 'It is the predicate'. The predicate is the import of the root primarily. But the word 'predicate' is used here in a general sense only to connote everything predicated in a sentence, and not restricted to the verb only. For, even grammatical forms where the verb is indirectly understood serve as denoters of the simile. Thus in the word '*pācaka*' (=one who cooks), though grammatical importance lies in the agency in the activity of cooking, the sense of the root also certainly exists. A cook comes to be so called because he performs the activity of cooking. In the same way in the word '*pacati*' (=cooks), though grammatically the cooking activity itself is important, even the noun-sense of the cooking agent is underlying it in a hidden manner. Thus the predicate, in both its twofold forms, denotes the simile in such a way as to add to its charm. For, any expression without poetic charm fails to win the appreciation of the connoisseurs. Not only the predicate expresses simile, but also indicative words such as *iva* (='like')

etc. This capacity to express simile is confined to specifie types of words, specific compounds like *Bahuvrīhi* ('the possessive compound' of grammar), and suffixes like *vat*. These are indicated by the use of *et cetera* in the previous sentence. 'Under what conditions?' 'Under the condition that the common feature is stated'. The 'common feature' is that which is commonly shared by both the subject compared to' and the 'subject compared'. Since the two predications governed by the relation of two common features in two different subjects are involved, the two subjects or nouns may be said to have similarity. 'What else?' 'Similarity may exist in a whole sentence-import also'. A group of words with syntactic relation to each other constitutes a sentence. Its meaning or import is the subject or idea intended as the one to be adorned (*alaṅkārya*). 'How?' 'By the syntactic relation of the constitutent words in the sentence with each other.'

Indeed, in a sentence several words-meanings will be found. Not all of them are helpful for the simile. Only such of them as are concerned with denoting similarity by virtue of their special syntactic relation with each other will give rise to a simile or a poetic fancy. 'Then what is the difference between these two?' The answer is:—

Though there might be similarity present in the subect of poetic fancy also, its main purport lies elsewhere. (37)

Though poetic fancy also contains similarity to some extent, its essential sentence-import or purport as a whole will be something other than similarity as verifiable by connoisseurs. In fact we have illustrated poetic fancy accordingly earlier. The suffix in neither of the words, viz., *upamā* and *utprekṣā* is used to convey exclusively either the sense of the instrumental or the accusative; and hence both can come into relation with similitude. Therefore the sense of *upamā* is only the abstract state of *upamiti* or similitude. Thus the conclusion emerges that the definition of *upamā* should be understood to mean only 'that wherein similarity exists between the subject on hand and the subject not on hand. Both these are decisively described.

An example of *upamā* in word with secondary predication:—

Your face, O lotus-eyed one
Even like the full-orbed moon
Encourages the god of Love
To think of world-conquest! (126)

An example of *upamā* in word expressed by indicators like *iva*:—

With clusters of blossoms sucked by bees
And tender leaves waving in the breeze,
The Aśoka branch seemed to imitate
The hands of maidens warding off lovers![1] (127)

An example of *upamā* in word conveyed by the predicate:—

With gradual diminution in reddish glow
The full-orbed moon assumed pallor soon
Of a belle love-sick and shrunk![2] (128)

A similar *upamā* in sentence is exemplified in:—

With her face white like a **ketaka** *petal*
Body slender and ornaments few,
She stood, mocking the night about to end
With but a few stars and a wan moon![3] (129)

Another example of *upamā* in word conveyed by indicators like *iva*:—

Kissing the beloved's cheek so thrilled
He caused her eyes to close
In sheer joy at his touch,
Like the sweetly sleepy water-lily
Closing at the touch of the moon. (130)

A similar example of *upamā* in a sentence:—

Here is the Pāṇḍyan king, his shoulders decked
With a long pearl-necklace;
And body smeared with red sandal-paste
So that he shines like a mighty mountain
With peaks reddened by the morning sun
And rills streaming down the slopes.[4] (131)

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[1] *Kirātārjunīya*, VIII. 6; see ante supra I. 119. [2] Cited earlier under I. 7.
[3] Raghuvaṁśa, III. 2. [4] Raghuvaṁśa, VI. 60.

Though, as a matter of fact, in both the examples above we have mutual similarity between the object compared and the object compared to and this is the relation which binds them with each other, still there is a clear difference also:—In the former, our understanding of the sentence-import follows and is dependent upon our first understanding of the relation of similarity. But in the latter, the understanding of the relation of similairty is preceded by the understanding of the sentence-import. In the former, again, since there is no compound etc. involved indirectly suggestive of simile, and it is directly stated by the word *iva* (='like'), the designation 'word-simile' significantly applies to it. It is also further justified by the fact that the understanding of the word-import precedes and governs the subsequent understanding of the relation of similarity subsisting between the subject compared and the thing compared to. One cannot say that the import of the whole sentence is completely arrived at within the first half of the stanza, since the figurative idea mainly intended by the poet remains ungrasped. We should remember that the accepted maxim is—"*Poetry is constituted by such subjects as are adorned.*"[1]

But in the latter example cited above, the sentence-import involving the understanding of words syntactically related to each other precedes and becomes the means of our grasping the mutual similarity in respect of the subject compared and the object compared to. Hence it rightly gets the designation of 'sentence-simile'. Further, we have already discussed how similitude comes up through predicates with their examples. Hence we might conclude this section without lengthening it needlessly.

The use of the expression 'ādi' (=*et cetera*) with *iva* indicates that words other than *iva* too like *yathā* might lead to an 'expression of *upamā*. This has also been declared already.

When a compound is used, the simile will be of two types: (1) implied, (2) stated or expressed. The first is illustrated in:—

Her face has the lustre of the full moon.
And her eyes the beauty of dark lilies. (131)

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[1] See ante, I. 6 for a full definition of poetry wherein this maxim is first stated.

(Both these compounds in the original are Bahuvrīhi wherein the simile is just implied and not plainly stated.)

As she went arching her neck often,
Her face like a lotus bloom whirled all round,
The glance of my thick-browed beloved
Seemed to be dipped in nectar and poison
And stuck deep in my heart as it were.[1] (133)

An example of a simile expressed by a suffix:—

The sun, the king of planets all,
Like one adorned with yellow silken threads,
Is withdrawing his golden rays
And manifesting his full orb,
Poised as he is on the Western mountain-peak;
For a while, the lotus-pollens below
Blown up by storms do appear
Like a parasol held over his head;
And, anon, his lustre fades
And the sun-god sinks in the sea![2] (134)

Or:—

Like an elephant's wrath is seen
The fury of that great demon
Enough to smite down the pride of all
Stationed on the pillars of courage;
With battle-cries heralding his strength
Proclaimed before.....and ear-piercing
As soon as he heard the words of Kālanemi! (135)

(The suffix conveying similitude here is *vat*).

Or:—

Hearing this and seeing his looks
So anxious and tremulous,
The hermit-maid nodded her face in assent
And bewitched his heart
Drooping like a soft flower! (?) (136)

(The original is too corrupt to allow a clear identification of the suffix of comparison).

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[1] *Mālatīmādhava*, I. 26. [2] Bālarāmāyaṇa, III 10.

Or:—

As innocent Rāma broke the old bow
of Śiva like a lotus stalk,
He surely mocked the demon-king
Who enjoyed world-fame so long![1] (137)

In the examples of suggested simile, simile is seen to arise even by the implication of the predicate and so on by the mere suggestivity of the whole sense wherein we have words that commonly apply to both the subject on hand and the subject compared to, very aptly, i.e. conveying nothing more nor less, and very much in association with the highest degree of *rasa* or sentiment; e.g.:—

Though that king had other progeny indeed
His eyes found joy in only that child;
Though spring abounds in flowers diverse,
Bees swarm to the mango alone.[2] (138)

Here the idea that though spring has diverse floral wealth, it still has a special liking for the mango-flower presents a completely similar parallel to the other idea described earlier in the verse. Hence it is right that we should regard it as a pointer to suggested simile. The abundance of flowers in spring is meant to be a parallel of the king's having many children. Thus the main features of the simile are undoubtedly present here. One should not confuse the simile here with *arthāntaranyāsa* or a parallel generalisation. For that can arise only when the whole sentence-import points to a parallel in another sentence-import.

By the same logic it follows that *prativastūpamā* also does not deserve to be treated as an independent *alaṅkāra:* for it consists only in adducing a parallel and nothing more. Its province also is restricted only to examples of this type. That is why earlier writers have defined and illustrated it along these lines:—They define it as that figure wherein a parallel idea is adduced and illustrate it with the verse:—

How many are there so virtuous
As to share their wealth with the good?
How many are the trees on the road
Bent with the weight of fruits mellow?[3] (139)

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[1] Bālaramāyaṇa, III. 80. [2] Kumārasambhava, I. 27. [3] Bhāmaha, II. 36.

Thus it is established that *prativastūpamā* is included by suggested *upamā*. Now we might consider how *upameyopamā* ('mutual simile') also is included by *upamā*:—

The figure called 'upameyopamā' involving mutual similitude between the 'upamāna' and 'upameya' should also be regarded as coming under this upamā only because upamā exists therein also and there is no separate definition possible for it. (38)

The so-called *upameyopamā* of other writers is not really distinct from *upamā*. 'Why'? 'Because *upamā* is very much relevant there too.' 'And also because there is no other differentia for it. Thus, if we should dissolve that compound word to mean that figure wherein the thing compared itself also becomes the thing compared to, one and the same thing becomes both the *upamāna* and the *upameya*. That is to say, an identical subject is regarded as both *upamāna* and *upameya*.

"To one who is afflicted with sorrow,
even slumber or sleep might be seductive;
They serve as so many sources
of consolation to the love-lorn!" (140)

In such examples, should one admit the figure *tulya-yogitā* (lit. 'association of equals') or not? This is discussed below:—

Association of equals or tulyayogitā (admitted by some) is really no separate figure. We have in it two or more similar objects brought together, each one of them claiming equal attention as subject of description, since primacy is not affirmed of any one of them specifically. Only one should serve as the primary subject described; and when more than one claim to be primary, how could one say which is the adorned and which the adornment? (39-40)

The so-called *tulyayogitā* does not deserve to be deemed a figure of speech. Why? 'For in this two or more equal associates form the subject-matter of poetic description. When one cannot decide which exactly is the one mainly described, how is one to say clearly which adorns which? Since sucessive primacy of them is

also an arbitrary proposition which cannot be decisive, nothing can be really an embellishment of the other. Any one of them, it may be said, might become an embellishment of the remaining. But such a position too goes against reason. 'Why?' 'Because the all-round supremacy of any or all of them gets cancelled. For, if anything is an adornment, it has to be secondary to something primary. Thus the primacy of one of the subjects gets cancelled. A primary subject cannot in one and the same breath be both primary and secondary without altering its own nature. Two contraries cannot coexist without suffering any change in their true form.

It might be urged that such co-existence of both primacy and dependence is possible in rare cases like a king's servant. There are two formal features present in the king's servant—one of servitude in respect of his master, the king; and of mastery in respect of his own subordinate officers. If two such opposite features can both be equally co-existing in the king's servant, here too, we may have similarly the presence of two distinct features, one of which justifies our affirming the existence of *tulyayogitā* as a figure of speech. We concede the truth of the above point. We hold that it might contain some kind of *alaṅkāra*: but we only say that then it ceases to entitle itself as 'an association of equals' or *tulyayogitā*:—

In case it is held that, in this figure, all the subjects are equally important as things meant to be described, or that they are really similar to each other, then these very conditions force us to conclude that the figure is clearly upamā and nothing else. (41)

Either it should be held that they are all equally intended as subjects of description by the poet or that they possess mutual similarity. There is no third alternative possible. Though really not meant as main subjects of description, if some of the things described come to be so described because of similarity, then similarity obviously overrides their cogency. 'Then what would be the result?' 'The result would be that it becomes a clear instance of *upamā* only; because the condition of *upamā*. namely, the applicability of the relation of similarity to different subjects, becomes apposite here and it cannot be any figure of speech other than *upamā*'.

We might, perhaps, put this type of figure on a par with *samuccitopamā* or 'cumulative simile'. In other words, the word *upamā* in the designation *samuccitopamā* will carry the sense of a cumulative *upamāna* only, not cumulative similitude.

Even the *upamāna* or standard of comparison, when fully described like the main subject itself, serves to add poetic beauty because of exquisite similitude. It is seen in such examples as the following:—

The original Prakrit here is too corrupt to be translated. (141)

In the same way, here also, even if it is taken that only *upamānas* are fully described, the exquisite similitude justifies its being deemed as *upamā* only; e.g.:—

To the people of the town Sāketa
Both of them became objects of praise—
The seeker who refused to receive
Anything more than his teacher's fee;
And the ruler eager to give something
More than what the seeker desired.[1] (142)

Similarly, the more an *upamāna* (standard of comparison) is imaginatively endowed with exquisitely beautiful and delicate features, the more beauty it produces in the *upameya* meant to be described by the poet; e.g.:—

If, in the sky, two streams could flow
Downward from Gaṅgā in parallel courses,
Then could one cite it as a comparison
For his chest so dark as the **Tamāla** *tree*
With a dangling bright pearl-necklace![2] (143)

This illustrates both the figures under discussion, (viz., *Tulyayogitā* and *Kalpitopamā*).

This consideration applies equally to *ananvaya* ('matchless') also wherein the exquisite beauty of the subject described is so striking that poets feel even an imaginative *upamāna* or standard of comparison would be injustice done to it; hence they describe it as a simile comparable only to its own unique nature; e.g.:—

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[1] *Raghuvaṁśa*, V. 31. [2] *Śiśupālavadha*, III. 8.

Once that face is known, all else
Such as the moon will trivial seem;
And as a proper equal to that face
Even the lily strikes the heart as inferior (?)
Hence my mind decides that thy face
Which is the acme of all loveliness,
Has taken up this difficult endeavour
Only to find a peer in its own grace! (144)

Thus it should be seen that there is an infinite possibility in the poetic modes of expression; but not in the definitions of individual figures (i.e. one and the same principle can really explain more than one so-called figure).

The infinite forms of poetic expression arising from the creative genius of the poet baffle enumeration even like the infinite graces of one's own beloved. (145)

The above is a mnemonic verse.

Since *Tulyayogitā* too can be included under *upamā*, it should not be treated as an independent figure. Its classical definition and illustration are as follows:—

Though an object is really inferior to one or more objects, if, in order to emphasize the similar features between them, the poet describes them all with a common predicate applicable simultaneously, we have tulyayogitā.[1] (146)

This is the definition given by the ancient writers. 'What is the purpose?' 'To suggest excessive similarity;' e.g.:—

The Primeval Serpent, Mount Himavat and you—
Are all great, mighty and constant:
For the moving earth is borne by all the three
Without overstepping the oppointed limits![2] (147)

The author proceeds now to show how the above definition of *tulyayogitā* is really subsumed by the definition of *upamā* itself. The main principle of *upamā* is the description of similarity between a thing whose beauty is not so well known with another thing whose beauty is widely known; the principle of this figure (i.e. *tulyayogitā*)

[1] Bhāmaha, III. 26; cf. Dhvanyāloka under IV. 4. [2] Bhāmaha, III. 27.

is the predication of an action occurring simultaneously in order to set forth the similarity in their features. When analysed fully, no other meaning can be understood from this except that here also the principle is only of similarity between the proposed and unproposed subjects. The illustration too confirms our conclusion. For in the subject mainly described, there is nothing more observed than mere similarity with other referents in respect of common function and so forth brought up by paranomastic words, etc. The explanation offered by the esteemed ancients that this is really not an illustration of any other figure except *tulyayogitā* because it is replete with the beauty of pun in the predicate commonly applicable to each of the subjects,[1] is also contrary to all reason; e.g.:—

Those by whom she is seen,
And those by whom she is not,
Both are equally deceived;
The former's heart is robbed.
And the latter's eye-benefit! (148)

This example given by them again (as of *tulyayogitā*) will appear to connoisseurs as the ravings of one who is ignorant of even the basic facts of figures of speech. For the poet's invention in this verse lies in imagining an 'irrelevant reference' (*aprastuta-praśaṁsā*) to bring out the exquisite beauty of the youthful damsel described; (and he is not at all concerned with comparing the onlookers and non-spectators!) Therefore, *tulyayogitā* may at the most be illustrated in other verses such as the following:—

Enjoyment of good poetry,
Talk about the lover,
And stay in privacy,
Full-voiced music sweet,
And sharing one's grief
With one's bosom-friend
.....Might prove a source of consolation! (149)

[Though apparently, several engagements are described here with equal emphasis, and hence it should be called *tulyayogitā*,

[1] Perhaps the explanation referred to is of Udbhaṭa in his *Bhāmaha-vivaraṇa*; it is well known that Udbhaṭa regarded *śleṣa* as primary in all mixed figures.

still the similarity between them is of greater moment and it should be classed as *upamā* only.][1]

'*Ananvaya*', then, also deserves to be included under *upamā* only. Its definition and illustration given by earlier writers may now be noticed:—

> "*When one and the same idea is both the subject compared and the standard of comparison, in order to indicate how incomparable it really is, it is regarded as* **ananvaya** '*matchless*';" *e.g.*:— (150)
>
> *With the rouge of chewed betels*
> *And bright lustre of teeth*
> *And eyes like dark lilies,*
> *Thy face is like thy face alone!*[2] (151)

Both the definition given above (which is not in any way distinct from that of the differentia of *upamā*) and the resultant beauty of matchlessness therefrom support our position that it should be classed under *upamā* only. For the relation of *upamāna* and *upameya* is very clearly present therein. It cannot be urged that the differentia of *upamā* is really inapplicable to *ananvaya* because there is no other standard of comparison mentioned. For, even for you, the very differentia of *ananvaya* lies in an *imagined* relation of *upamāna* and *upameya* in respect of one and the same subject though. But as far as we are concerned, it is accomplished entirely by that alone, imagined or unimagined. This is explained below:—

The learned think that ananvaya is on a par with 'Kalpitopamā' or 'invented simile'. (42)

'Kalpitopamā' is that kind of simile which is entirely invented or imagined by the poet. Learned men hold that *ananvaya* is exactly on a par, i.e., neither a whit more nor a whit less than the type of simile called '*Kalpitopamā*'. We see in *Kalpitopamā* the described subject entering into relation of similarity with itself in an aspect which is exquisitely beautiful. Poets are seen to be very fond of inventing highly imaginative standards of comparison, though they

[1] This idea is based on the comment of KLV on this verse given in the footnote of the text in question. [2] Bhāmaha, III. 44-45.

may be factually non-existent, in order to invest their subjects described with excessive charm, when they find that such excessive charm cannot be achieved in certain subjects which are by nature devoid of that capacity for promoting beauty.

'Non-existent in nature, but invented by the imagination of the poet'—these two epithets once again underscore the relation of mutual similarity only between them; and nothing over and above the principle of similarity can be adduced as the source of poetic appeal. We may take in this connection the earlier definition and illustration of *upameyopamā* too:—

> "*The figure* **upameyopamā** *is stated to be as follows;*:— (152)
> *Fragrant, pleasing and reddish*
> *Due to the effect of wine consumed,*
> *Your face resembles the lotus flower*
> *And the lotus resembles your face!*"[1] (153)

The definition of this as stated above is not such as to distinguish it from the figure *upamā*. The considerations adduced earlier are enough to refute its independence also. Only, the *upamāna* and the *upameya* can alternately interchange their places here. Consequently, between the *upamāna* and the *upameya* one might rightly find the relation either of difference or of identity.

The fact that there is the poetic intent of denying the existence of a third standard of comparison (in respect of the two mutually similar) is not strong enough to sustain its claim for an independent status as a new figure of speech. For, in metaphors too like 'the face itself is the moon', there is not the slightest scope left for the existence of any other standard of comparison. What we have here (i.e. in *upameyopamā*) is only a very strikingly picturesque mode of utterance skilfully achieved by the poet's creative power of expression; but it is not a new figure of speech on that account. Such striking variations in poetic utterance are observable in the different examples of one and the same figure also. e.g.:—

> *By their sweet and simultaneous opening,*
> *These two assume mutual likeness—*
> *Your eye with softly moving pupil within*
> *And the lotus with a moving bee inside!*[2] (154)

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[1] Ibid., 374-38. [2] Raghuvaṁśa, V. 68.

Also:—

To the people of the town Sāketa,
Both of them became objects of praise—
The seeker who refused to receive
Anything more than his teacher's fee
And the ruler eager to give something
More than what the seeker desired.[1] (155)

In these examples, since both the things described are relevant, we have similarity between them and we cannot say that they constitute any new figure of speech.

To take another example:—

This man has broken Śiva's bow in play
While he too has pleased Śiva by his playful deed!
.....If only friendship should arise between them,
It would indeed be good to them and you alike! (156)

What we observed earlier applies to this also with equal force. Though while defining *upamā*, we spoke of the relation of similarity existing both in the *upamāna* and in the *upameya* as the underlying principle of the figure *upamā*, still we should logically regard that since the *upamāna* is always the 'unproposed' or indirect one (*aprastuta*), it should be also contributory to the *upameya* or the thing directly described. But in these last examples, the primacy of the subject on hand is still more emphasized.

By the same logic, it follows that *parivṛtti* or 'exchange' also cannot be regarded as a separate figure of speech. The definition of the figure 'exchange' as provided by the ancient theorists is:—

"*The exchange between two subjects is designated* **parivṛtti**" (157)

Exchange implies the substitution of another thing in a thing's place. This has been called a figure of speech by name 'parivṛtti'. And it can indeed be of many kinds. The total place of any thing may be occupied by another thing wholly. e.g.:—

O Brhaspati, talk now in a low tone!
O preceptor of gods, this is not Indra's court-hall! (158)

[1] Cited already a little earlier on p. 494.

Or only one feature of an object possessing several featurer may go on changing into another in a gradual way; e.g.:—

Her hand now withdrawn from the rouge-less lip,
And also from the ball reddened by her sandal-smeared breast,
With its fingers injured while plucking hard grass,
Was turned to take delight in telling the rosary-beads.[1] (159)

Here only a limb of Gaurī is described as undergoing exchange.

Sometimes, the thing as such may remain unchanged, while only one part of it will undergo change into another part which possesses the required quality in abundance; e.g.:—

Why, in your youth have you left your ornaments
And worn barks which go well with old age?[2] (160)

At times, several objects themselves may vie with one another in undergoing exchange. An earlier theorist has already illustrated it as follows:—

O King, you gave thine enemies a blow
With thy arm-wielded war-weapon:
And in return took away
Their long-amassed fame, lily-white! (160)

Now it is concluded that *parivṛtti* cannot be deemed as a separate figure:—

Pushing out one thing and bringing in of another in its place cannot be deemed as any figure of speech, because the exchange is the same as before. (43)

Removal of one thing and incorporation of another in its place cannot justify a new figure of speech. The reason is that both of them are equally involved in changing places and in the poetic description each becomes equally important. 'How so?' 'As in the cases already examined'. If both are held to be equally important or if no prineiple can be found to decide which is important and which is not, in either case, one will be unable to decide which is the adorned and which the adornment. The same consi-

[1] Kumārasambhava, V. 11. [2] Kumārasambhava, V. 44.

deration is adduced to apply here also. A mere co-existence is not enough to justify the relation of two as the adorner and the adorned. If it were to be so, the idea of importance itself will have to be abandoned. Thus, whatever diverse form it might assume, if this diversity of form does not hinder its progress, the presence of similarity must itself be taken as the decisive ground to determine its character and name as a figure of speech. Hence, here also we should conclude that there is only *upamā* as we saw earlier in the case of *samuccitopamā* or cumulative simile; e.g.:—

Like a newly wedded bride
That great King treated his new-got earth:
Her he enjoyed ever so gently
Lest she should be vexed by haste.[1] (162)

Here is suggested the attempt on the part of the King to woo his bride-like Kingdom with love and tender care. And both these (the bride and earth) are equally important subjects described here, and we have also a description of one yielding place to another. Yet underlying this exchange, since the impression of similarity is outstanding, we should take the figure of speech as *upamā* only; e.g.:—

The battle spells death of singers,
Arjuna's soldiers do delight in it:
Here is the devout offering of heads
The sword-blades are no lily-wreaths (?) (163)

The ground for our regarding the above as a figure of speech is only the idea of similarity present therein which is delighting. In such contexts poets are often seen employing even suggested similes and not merely explicit similes when their purpose is to invest the subject with figurative beauty.

We can have suggested 'exchange' also as seen in the following example:—

He dwelt in the cottage indicated by the sage
Along with his queen very devoutly:
And he spent all night wide awake
Knowing its end from the pupils' chants.[2] (164)

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[1] Raghuvaṁśa, VIII. 7. [2] Raghuvaṁśa, I. 95.

Here every thing described implies suggestively the interchange in the King's habits; and since the exchange is so suggested, it holds out great poetic appeal also. It might be asked if 'exchange' is not involved here, as otherwise the whole significance would be lost. Well, we admit its presence. We are not at all out to declare the total non-existence of 'exchange'; what we are urging throughout is that exchange is the matter described (i.e. the adorned) and therefore it cannot be logically termed an adornment. Nor does its suggested form justify its being classed as an adornment; for any and every subject can also assume a suggested form and none of them is deemed an adornment on that account alone. The present example itself provides a good instance of this. One cannot argue syllogistically that whatever is suggested is an adornment because it is appealing to connoisseurs. For, appeal to connoisseurs can be present in the subject decorated also. And our basic analysis of poetry into 'mere subject', 'adornment' and 'the adorned *rasa* etc'. would otherwise be rendered unsound.

Further, if 'exchange' itself were to be an adornment, there would be no need at all for its taking other adornments to further beautify itself; but we actually see other figures present besides 'exchange' in examples already cited like:—

> "*Why in your youth have you left your ornaments*
> *And worn barks which go well with old age?*"

For, the other lines state:—

> *Say, whether the opening night*
> *With its moon and stars clear*
> *Ever think of changing itself*
> *into the closing watch of dawn?*

If one were to put forward the plea that though already it is an ornament, poets are fond of decorating it with still more ornaments because they are not satisfied with the minimum, we should say it is not at all logical. For, this question of dissatisfaction of poets with some and craze for more ornaments is meaningful only when the subject to be adorned has an independent existence; it does not arise when there is no independent subject itself to be adorned. As per considerations already set forth, when we have refuted that, either individually or together, the subjects of exchange

cannot be adornments, the question of an additional adornment to 'exchange' itself cannot arise because 'exchange' then will have only the capacity of an adornment and not of the subject adorned'. Therefore we should conclude that the poet has added beauty to the subject of exchange only by employing the figure of *upamā*.

The upshot of the discussion is this:—The donning (by Pārvatī) of bark-garments befitting only to aged persons after discarding bright dresses suited to her youth is just like Night's union with dawn even at the time of evening twilight when the moon and the stars have appeared. This idea of similarity strikes one as a unique spark of the poet's inspiration and contributes to the delight of connoisseurs. Hence the main point that emerges is this:—Adornments should be employed along the lines detailed in their definition. Of course, they can be associated also with the diverse possibilities of artistic expression that might occur to a creative genius; e.g.:—

(*The text of this Prakrit verse is not available in full; only the first word given is* **'siviṇa-vikkheṇa'**) (165)

(This satisfies the definition of *nidarśanā* (Poetic Illustration) given by the ancient theorists, namely,)

"*We should regard that as* **nidarśanā** *wherein along with the action, the (hidden) significance of the action too come to be indicated, without the explicit use of expressions like 'yathā', 'iva', 'vat' etc.*[1] (166)

The example cited by them for *nidarśanā* is as follows:—

Here sets the sun with his pallid rays
Teaching the wealthy a lesson in life—
That rise always betokens a fall![2] (167)

Here the indirect idea of similarity meant to be conveyed by the imaginative play of the poet's genius is indicated without the use of any explicit expression like 'It is like this' or 'It is this itself'; yet since the idea is clearly suggested by the poet's art, it must be taken as an example of suggested *utprekṣā* or poetic fancy; e.g.:—

(*The Prakrit verse here in the original is too corrupt to be translated*) (168)

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[1] Bhāmaha. III. 33. [2] Bhāmaha, III. 34.

Listening to the rumblings of clouds, some of the love-lorn women are described as looking at the clouds in the sky during nights fearfully flashing forth lightnings. The women are not found to have any definite idea as such; and the total sense of the sentence would be incomplete without it.

Another example of *nidarśanā* is:—

The moon with the beauty of his half-risen orb
Though.....
By his pale lustre seemed to snatch
The beauty of the turban on the forehead
of the great Balarāma (?) (169)

Here too the source of poetic delight is the surpassing nature of another entity (which possesses similarity with the subject on hand). The predicate signifying more than one meaning becomes an indicator of the implicit simile. That is how a trite word is avoided by the poet. The verb actually used (viz., 'snatch') (or word '*nīlotpala*' lost) does not directly convey the sense of eye.[1] But by a series of metaphorical implications it becomes indicative of it as a quality. Once this relation of quality and the qualified comes into the picture, we get the operation of *lakṣaṇā* or indicatory function of words. First of all, this function of indication confines itself to conveying the quality in a thing (instead of the thing itself, which is the province of the primary function (*abhidhā*). Thereafter it comes into association with similarity relating to the qualities (in the *upameya* and the *upamāna*). And further, the grasp of similarity in qualities results in the appreciation of its infinite degree; in this example it is not merely 'eye-sight' which is indicated but an extraordinary degree of charm about it also is suggested. In a compound word like 'dark lily', the adjectival quality is required to come first because it is adjectival only. Or the adjective will relate itself to the possessor in the locative case if it should be a possessive compound.

In the compound *indu-mukhī* (moon-faced lady'), the meaning is of a lady who possesses a face similar to the moon. Here too, as per the consideration already set forth, the word 'moon' itself

[1] It appears as if in the portion of the verse lost there is mention of 'dark-lily' conveying metaphorically the 'eye'.

becomes adjectival inasmuch as it acts as the reason for signifying the extraordinary similarity between the face and the orb of the moon looked on with great delight by all the people in the world. Thus this compound also comes to be justified. Or, perhaps, the compound could be explained in a slightly different way too:— 'A lady who has a face which is similar to the face of the moon'. Here the word 'moon' becomes adjectival to its own part, viz., 'face' (understood) as in the usage 'the village was burnt' (wherein the 'village' stands for 'people and things in the village.') The rest of the explanation remains the same as before.

In the compound '*puruṣa-vyāghraḥ*' (='man-tiger'), even the common feature between the two is suggested; since the relation of *upamāna* and *upameya* cannot be justified without a common feature relating them together. But since it is understood by the very juxtaposition of the two relata, the common feature is not explicitly stated by any word. That is why the rule given in Pāṇinian grammar reads—"The compound is based on similarity when words like 'tiger' form the second member and the similar feature is left unstated in so many words." In the compound 'Indu-kānta-mukhī' (=A lady with a face as lovely as the moon), the similar feature gets actually stated also. We shall now account for it. First of all the compound is formed between the first two members *indu-kānta* which signifies—'that which is as lovely as the moon', according to the rule—'*upamānas* get compounded with words expressive of similar feature'; Subsequently, we form another compound with '*indukānta*' and '*mukha*' in the sense of a lady whose face is as lovely as the moon. The word expressive of similar or common feature may thus be rightly explained either as a *vṛtti* or word-implication or as a *vākya* or sentence-import. Hence there is no decisive factor or rule which prescribes explicit statement or otherwise of the common feature. When the compound is formed with a word wherein the common feature is quite explicit, how could one reasonably say that implication or suggestion is involved?

So it might be concluded that, as per the speaker's intention, sometimes the common feature is implicit or suggested and sometimes explicitly stated. Wherein the common feature subsisting between the two relata based on similarity happens to be only suggested, naturally, it will not be explicitly stated. The very

purpose why a word is used is for the communication of meaning. And if meaning comes to be understood in a suggested way, thanks to the artistic skill of the poet, then where is the point in again explicitly stating it by another word? Therefore, if in a sentence we have in evidence the poet's skill in respect of relating the *upamāna* and *upameya* either implicitly or explicitly by way of a common feature which is most beautifully adequate, i.e. neither more nor less than required, then we might say that, as soon as it is heard, it produces in the listener the impression of the figure of speech simultaneously with the impression of the audible syllables in a sequence; and in such sentences no explicit statement is required of words expressive of similarity such as '*iva*', since they are already understood; e.g.:—

Though the king had other progeny indeed etc.,[1] (170)

In other examples also, the poet may not be keen on using some other independent figure; and yet when he describes 'exchange' of subjects etc., what happens is that the impression of similarity underlying the two is at once understood by the reader, thanks to the oblique way adopted by the skilled poet in order to communicate the extraordinary likeness between them. Of course, the beauty of the adornment therein is more keenly felt by the connoisseurs as it involves an out-of-the-way form of communication; and in all such cases the figure of speech involved (viz. *upamā*) must be held as suggested. An example may now be cited wherein explicit statement of words like *iva* (signifying similarity) is suppressed:—

The sword-blades are no lily-wreaths.[2] (171)

But in other instances where the figure of speech (*upamā*) is explicit, indicators of simile like *iva* could be used in diverse ways depending upon the skill of the poet. Thus in *upamā* relating to word-meaning too, once the indicator of simile is explicitly stated to relate the *upamāna* and *upameya* occurring in one part of the sentence, and then again another indicator like *iva* is also used to indicate the relation of similarity between another set of *upamāna* and *upameya* occurring in a different part of the same sentence. Though it might be argued that each pair of *upamāna* and *upameya* is a self-complete unit, the consideration detailed above alone will

[1] See above under utprekṣā, p. 491. [2] For full verse see above, p. 501.

offer an adequate explanation of the *upamāna* and *upameya* in the total import of the sentence; e.g.:—

Like the sun taking a northern course,
Raghu then proceeded north:
Like him out to dry up sap
Was Raghu to destroy enemies therein
With his arrows like the sun's rays![1] (172)

Sometimes, in *padārtha-upamā* itself, the similarity subsisting between the *upamāna* and the *upameya* will be explicitly stated. But the sentence in which the indicator *ivādi* occurs will be such that one of them can be construed with another also because of another similar feature. As in the previous instance, another indicator *ivādi* will be again employed to denote it; e.g.:—

The love got out from the sage's face
Like lustre from the lovely morning sun,
Bright like sparks of glowing fire
And entered Arjuna's face at once
Like sunshine making the lotus bloom.[2] (173)

Sometimes, in *padārthopamā* itself, we find that there are two sets of subjects, equal to each other in the number of units contained by them; then each set is cumulatively taken as one, and since one set as a group bears similarity to the other set as a group, only one indicator of simile (like *iva*) would be employed; at a later stage, the similarity between individual units in each set or group becomes possible of identification because the knowledge of the group is preparatory to the knowledge of the contained individual units; e.g.:—

'Kissing the beloved's cheek so thrilled
He caused her eyes to close—
In sheer joy at his touch.....[3] (174)

Here the adjectives and adverbs qualify the *upamāna* and the *upameya* each in their own way; and the idea of similar features between them is thus brought out in a two-fold way.

Again, in *padārthopamā*, it may so happen that the single *upameya* or the subject mainly intended to be described by the poet,

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[1] Raghuvaṁśa. IV. 66, [2] Kirātārjunīya, III. 25. [3] Quoted above see p. 485.

may be endowed with more than one qualifying epithets; and to balance it, such an *upamāna* will be selected which is also qualified with an equal number of epithets only. In such an instance, since both of them agree in the parallelism of epithets, similarity between them also comes to be perceived. And to indicate such similarity, the explicit use of indicators like *iva* is very necessary. Regarding the mutual similarity between their qualifying epithets, the principle stated earlier must be followed here also; e.g.:—

Here is the Pāṇḍyan King, his shoulders decked.....[1] (175)

In all instances of *upamā* like this, similarity is comprehended rightly not only by the artistic process adopted by the poet but also by his artistic use of individual expressions.

When once the definition of *upamā* is thus well propounded, the question of *doṣas* or fallacies pertaining to *upamā*, such as *neyārtha* will be ruled out altogether and hence they are note numerated here:—

When the intended feature has been conveyed in an appealing manner, then all the fallacies will be pushed aside to a distance automatically. (176)

The above verse sums up our opinion in the matter.

.Having thus explained the nature of the figure of speech called *upamā*, whose essence consists in the similarity between the subject on hand and another not on hand in respect of their poetic content, now the author proceeds to explain *śleṣa* or paronomasia whose vital essence lies in the similarity of expressive words since in this respect it has affinity with *upamā*:—

When two separate meanings come to be conveyed by the same words, that special function of equivocation in words will be deemed as a figure of speech, viz., 'śleṣa'. (44)

Same words must have the unique capacity of conveying two independent meanings. The word '*tal*' in the *kārikā* refers to the equivocal word which governs the figure *śleṣa*. The stated word will have an equivocative power. The meaning conveyed by it has

[1] Example already cited on p. 486.

to be twofold. There must be two real things or subjects, both intended to be described by the poet simultaneously, i.e. should be such as to constitute his ultimate meaning or purport in the statement as a whole. If two such independent ideas, both equally relevant, are held together by the same equivocative expression, we will have the figure called *śleṣa* or paronomasia. Its essence lies thus in the process of two meanings being conveyed by uniquely equivocal words. The presence of double meanings either through equivocal single words or through equivocal similar words is enough to regard an instance as paranomasia. Here similarity in words refers to similarity in sound-value as heard by the ear. One and the same word can be pronounced differently with different accentual variations (such as the 'acute') in which case we have to conclude the words are really different. The similarity intended in sounds here is none other than mutual correspondence. In any part of a sentence, we may have the feeling that just as a word is expressive of one meaning, the same word is also expressive of another meaning. Then we have *śabda-śleṣa* or śleṣa grounded on the word (*pada*). Thus two ideas can be signified by one equivocal word itself. Just because both are signified by one and the same word, how can we rush to the conclusion that they are arrived at by *śleṣa* only? That is why the experience of *śleṣa* is said to be of three kinds—(1) *śleṣa* of sense (2) *śleṣa* of word and (3) *sleṣa* of both.

What, then, is the indicator of such *śleṣa*? The following is the reply:—

The learned say that the indicator of śleṣa is a new entity other than the paranomastic word, as well as the suggestive function of the whole sentence and also the expressions such as 'iva' sometimes. (45)

The indicator of *śleṣa* is said to be sometimes distinct from the actual paronomastic word and capable of conveying the figure of speech, namely, *śleṣa*, by learned writers. Sometimes they say even certain specific expressions like '*iva*' can denote *śleṣa*. They also opine that sometimes the mere suggestive implication of the idea in the sentence as a whole will serve as 'indicator'. In other words, the capacity of conveying the intended implication may lie in any one of the three alternatives mentioned above. Of these three alter-

natives, in both the latter, the figure of speech will be only suggested because the chief element of beauty, namely, the similarity due to the equivocal nature of denotative words, is arrvied at only by the suggestive power of the whole meaning as such, when the meaning itself is felt to be primarily conveyed by the poet (and indicative expressions of similarity are absent). If the indicative expressions happen to be actually stated, the figure of speech will be virtually denoted only (and not suggested). Even when one of the two concerned subjects appears primary and the other secondary, the relation of similarity between the two remains the same in so far as they are both arrived at by virtue of the equivocal power of words. Supposing that of the two, what is described primarily is only the *upamāna* in a given instance, the reasoning already stated in connection with *samuccitopamā* (cumulative simile) should be applied with benefit in such instances and the other one (i.e. the secondary one) should be deemed as the *upameya*.

One and the same word will be denoting two meanings here;
Between the word and the two meanings so denoted as if they were identical, similarity will be found to be the ruling principle behind such unique technique of the poet. (46)

By the remembrance of similar-sounding words, we get at the meaning, first of the one and next of the other. Since sound or word gets lost as soon as it is produced, remembrance (of past impressions of meaning) alone should be held as governing all such (equivocal) denotation. (47)

Here is an example for the first kind of *śleṣa* (*i.e. artha-śleṣa*) or implied paronomasia:—

Evoking a unique response of delight
In the hearts of men of taste,
By a grace mingled with sweetness
Of expression adept in conveying ideas
And rising to the acme of appealing sentiment—
The artistic speech of skilled poets
As well as the glance of sweet beloveds—
Triumphs indeed as nothing else. (177)

An example of the second kind of *śleśa* (i.e. *Śabda-śleṣa* or verbal paronomasia is:—

(First meaning that relates to Hara or Śiva:—)

He by whom the god of Love was destroyed,
By whom the very body of Bali's enemy (i.e. Hari) was turned into a shaft,
Whose necklaces and bracelets are serpents forsooth,
Who bore the Celestial River on his head,
And whose holy title 'the moon-crested Hara'
Is praised by all the gods;
May that slayer of Andhaka
And the spouse of Pārvatī preserve thee! (178)

(Second meaning that relates to Hari or Viṣṇu:—)

He, the Unborn, by whom the Cart-Demon was killed,
Whose body that conquered Bali was into a woman's form changed,
Who slew the proud serpent Kāliya
Who held aloft the mountain as well as the earth,
Whose holy name, 'the beheader of Dragon's Head',
Is glorified by all the gods,
And who was himself the cause
Of the destruction of Yādavas—
May that all-giver Mādhava preserve the![1]

An example of the third kind of *śleṣa* (i.e. *ubhaya-śleṣa*) is:—

Wearing a wreath of hairless skulls like lilies,
Burning Love by the fire from his third eye,
Bearing a snake-like girdle, without clothes,
May Śiva's naked form save the world from peril! (179)

Or

Wearing a wreath of full-blown lilies,
And exciting love by coquettish looks,
Showing a lovely girdle on her loose robes
May Śiva's body-half (=Umā) save the world from peril!

An example of an implied paronomasia (*artha-śleṣa*) which is unreal:—

[1] Cited in the *Dhvanyāloka* under II. 21.

O Kṛṣṇa, nothing was seen by me,
Blind as I was by the dust raised by cows (also, *as I was drawn by love for the cow-herd*)
Hence I have stumbled (also, *strayed away from morality*):
And why don't you, O lord, give support to a fallen one?
(also, *why don't you behave like a husband towards me?*)
Are you not the only succour for the frail women
Whose minds are troubled by uneven paths
(also, *whose minds are troubled by the love-god*)?
Thus in the cow-pen was Hari addressed
By the cowherdess with equivocal words:
May he preserve us for long![1] (180)

Here ends the treatment of the figure *śleṣa* which is delighting and which can be improvised only by a very competent mind expert in the art of composition. Now *vyatireka* is taken up because it arises from other figures like *upamā*, *rūpaka* and *śleṣa*, grounded as it is on the principle of similarity only:—

When there is similarity in respect of meanings conveyed by the specific word, and when the similarity in features of the two is also present, still if the features of the one are shown as singularly distinct from those of the other, with a view to bring about the excellence of the subject on hand, we get the figure of speech called 'Vyatireka'. It is of two kinds—(1) explicitly stated and (2) suggested. (48)

Here we interpret the expression '*tacchabda*' to mean such a specific word which is capable of arising from *śleṣa*. It should be conveying its double meaning. Besides that, there should also be mutual similarity between the meaning which relates to the subject on hand and the meaning which relates to the subject not on hand. Since both the conditions mentioned above are two-sided, both appear to be subjects on hand so to say. But the poet selects one of them and endows it with a new feature altogether as his fancy dictates, and thus marks it off from the other by reason of this distinct feature. The subject on hand may be marked off from the subject not on hand or *vice versa*. Then we get an instance

[1] Loc. cit.

of the figure of speech called 'Fancied Contrast' (*vyatireka*). 'Why?' 'In order to bring about the excellence of the subject on hand'. That is to say, its new shade of beauty will be so revealed. And it is of two types:—(1) Explicitly stated, i.e. familiar in the usage of traditional poets and possessing such significatory power; (2) Suggested, i.e. what can be got at only by implication of the sentence as a whole.

The verse below is an example of the first kind of contrast based on simile:—

Thus do the folk quote the moon
As a fitting comparison to her cheeks:
But if one were to reflect aright
The moon is but a poor fellow like the moon. (181)

Or:—

Eager to see the play of eye-brows
Over thy thousand eyes,
The bees lose interest in lakes,
Lovely with blooming dark lilies. (182)

Or:—

Already he possesses Lakṣmī,
Wherefore should he trouble me by churning?
I fancy not he likes to sleep anon
Since his mind is never relaxed.
Or does he build a bridge across me once again?
What use can it serve at all
To him recognised as a soverign emperor,
Over all the lands far and near.
The shuddering ocean at your approach
Seems to harbour such conjectures![1] (183)

'Here, unless the subject described (viz. the king) is first identified metaphorically with Lord Nārāyaṇa, the very activity on his part cannot be envisaged; hence earlier writers (i. e. Ānandavardhana) have declared that the identification of the king with Nārāyaṇa is an instance of suggested *rūpaka*. Then how is it possible to regard it as an explicitly stated *vyatireka*?' Such an objection is possible and hence we explain our reasons now:—The suggested

[1] Dhvanyāloka, under II. 27.

content is twofold:—(1) that which is got at by the verbal power of suggestion rendered secondary to the primary denotative function (2) that which is got at by the suggestive force of the meaning itself. The earlier writers opined that the denotative power primarily seen in this instance rests in the *upamāna* (viz. the Lord Nārāyaṇa) which is to be understood to make the intended meaning possible and which is got at by the suggestive force of the meaning itself. But in our opinion, the function of the *vācaka* or denotative expression is decidedly otherwise. All the expressions such as 'Already he possesses Lakṣmī' are used as counter-correlates of what is suggested; they all serve as denoters of the fact that the subject described is one who is endowed with all divine characteristics distinctively set forth, and hence they clearly indicate only the figure—*rūpaka-vyatireka*. As it has been observed by them:—

> *That kind of poetry, wherein the (conventional) meaning renders itself secondary or the (conventional) word renders its meaning secondary and suggests the (intended) or implied meaning, is designated by the learned as DHVANI or 'Suggestive Poetry'*[1] (184)

Hence there is nothing illogical in our observation. Now an example of *śleṣa-vyatireka* is as follows:—

> *The entire body of Rukmiṇī is praiseworthy*
> *While Hari's hand alone is handsome* (also, *he holds a discus called Sudarśana in his hand*);
> *She has triumphed over the three worlds*
> *By the graces of all her limbs,*
> *While Hari has measured out the worlds*
> *By the grace of his foot-lotus alone:*
> *Her whole face is of the form of the moon*
> *While he is but moon-eyed.*
> *Thus indeed did Hari find*
> *Her person far superior to his own:*
> *May that Rukmiṇī protect us.*[2] (185)

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[1] *Dhvanyāloka*, I. 13. [2] *Dhvanyāloka*, p. 75, Dharwar edn.

Now other forms of *vyatireka* are mentioned below:—

When a subject is described without clearly intending the effect of other figures like 'upamā' but intending to bring out its distinctive excellence over or superiority to the well known features associated with it in the world, we have another type of the figure 'vyatireka'. (49)

We are now explaining another type of *vyatireka*. Its essence lies in distinguishing or marking off one thing. 'How?' 'By showing that its characteristics are extraordinarily unusual', i.e. they are not the usual or common ones associated with it in the world. The 'characteristics' include behaviour. 'Why?' 'Intending to bring out its distinctiveness'. 'In what manner?' 'In a manner different from that observed in the case of *upamā* etc., i.e. without intending the latter as the main figures of speech. The purport is:—Only this *vyatireka* appears in all its grandeur being intended as primary; the other figures like *upamā* will appear contributory to *vyatireka* in their limited scope.

An example of this type of *vyatireka* is:—

The earth in flower is his bow,
The row of bees his strong bow-string;
Full moon-rise is his time of conquest
And only Spring his associate;
His weapons are flowers like the lily and 'ketakī';
And yet this soldier Cupid desires
To vanquish lovers in all the worlds;
Indeed his desire is unique in grace! (186)

Here Cupid is said to be embarking on his career of conquest with only delicate equipment; and it is much more distinctive and admirable than the military career of one equipped with the best weapons in the world.

It might be urged that since 'the earth in flower' etc. are identified with 'his bow' etc., this is only an example of *rūpaka-vyatireka*. But it is not true. In *rūpaka-vyatireka* identification is first accomplished and the distinction made out is in respect of the metaphorical idea itself; but here the distinction made out is in respect of a com-

monly accepted and famous idea in the world. The metaphorical identification of the earth in flower with his bow etc. should be construed as only adding to the uniqueness of the epithets, (and not of the subject as a whole).

Having thus concluded the explanation of *vyatireka*, the author takes up for consideration *virodha* or paradox now as it is in proper order, being in close touch with *śleṣa*:—

We have Virodha or paradox when the (apparent) contradiction between two statements is overcome in an ingenious way and the final meaning is made to become reasonable. (50)

That figure of speech which brings about a reasonable reconciliation between statements involving contradiction by means of taking the word differently (as in paronomasia) or by force of suggestion implicit in the meanings themselves, is termed paradox because it removes the contradiction of the *upameya* from the *upamāna*. e.g.:—

'Though a bad husband, he was dear to his wife; though he was full of defects, he was the abode of all the arts. (187)

(This is apparently contradictory; the contradiction is removed when we translate it as follows:—)

'He was the Lord of earth (i.e.a king) and yet dear to his wife! He was endowed with mighty arms and also the abode of all the arts'. (187)

In the above example, the contradiction is indicated by the word 'yet' (*api*).

Sometimes paradox is understood by suggestive force implicit in meaning itself. e.g.:—

(The verse is lost in the Ms. except for the first two words Gauryādi bhavatā—Tr.) (188)

Paradox sometimes occurs mingled with *śleṣa*. e.g.:—

(This Prakrit verse again is too corrupt to be reconstructed—Tr.). (189)

Paradox is possible in relation to metaphor, etc. also. Examples may be found for these by the readers themselves.

Thus having discussed *virodha*, the author takes up next, in order, the treatment of *samāsokti* etc. as they are seen to be often tinged with a shade of *virodha*:—

Samāsokti ('condensed metaphor') as well as sahokti ('description of concurrent occurrences') is not regarded as a figure of speech; for it happens to possess the features of another figure on the one hand and is devoid of poetic beauty on the other. (51)

The so-called figure 'Samāsokti' is not really a figure of speech in our opinion. For it cannot be regarded as an indepednent figure. 'why so?' Because it shares the characteristics of other recognised figures; and also because it is devoid of beauty. This is the upshot of the matter:—If it is said that it contains beauty, it comes to be classed under some other figure of speech. If it lacks in beauty, it forfeits its claim for a figure of speech.

The definition of *samāsokti* and its example as given by the ancient theorists are:—

If from a statement, another meaning is signified because of the epithets which have common applicability, such a statement is designated as the figure **samāsokti** *on account of the brevity involved.* (190) e.g.:—

With a stem very straight
And without any snakes,
Steady and laden with fruits,
This tree which grew so tall
Has been by the storm felled![1] (191)

If we think that the tree and a great man are both equally important subjects described here by the poet, it stands to reason that just as common epithets are stated, so the qualified 'great man' also should have been expressly stated in so many words. Or else, one has to understand by implication or suggestion the qualified because, without it, the epithets would become incongruous. Now in such understanding by implication, we don't see any aesthetic flash and therefore absence of the aesthetic quality is clear on the face of it. Since the natures of the two are thus diverse, a cogent

[1] Bhāmaha, II. 79-80.

reason will have to be offered to explain the simultaneous inclusion of two such primary subjects in one and the same sentence. For none of this procedure would be meaningful were there to be no mutual relation between the two primary qualificands. It is not at all possible to explain their cogency on the analogy of the example of *śleṣa* where a single expression, namely, *Kāmaripormurtiḥ* could signify two subjects, viz., Śiva's body or Umā and agree with the common predicate—'may preserve the world!' For both those subjects are equally omnipotent understandably possessing the capacity for preserving the world. The wish that both should participate in the protection of the world sounds quite appropriate and both of them are explicitly stated by the same word. And hence there is nothing unreasonable therein. In this example, however, the two without any mutual relation are made to figure in one and the same sentence simultaneously; this is without any proper justification and hence deserves to be ignored as something incorrigible.

Perhaps it may be argued:—'Just as this tree has been felled by a storm, so too the great man has been destroyed by Fate'. In such an explanation the relation of *upamāna* and *upameya* becomes only too explicit. In that case who can prevent its being considered as coming under another figure of speech (like *upamā*)? Or, if it is argued that the great man is understood by indirect suggestion. the tree alone being directly stated, then it becomes a clear example of *aprastuta-praśaṁsā* (or 'irrelevant reference') on.ly. Thus the same contingency (of its being another figure altogether) stares us in the face here too. Once it is conceded that double meanings are involved in respect of the epithets at least, the occurrence of the figure *śleṣa* cannot be gainsaid. Thus once again we are landed in the same contingency.

We might take another example of the supposed *samāsokti* wherein the ruling principle behind it is distinctly visible:—

Twilight is full of love (red colour)
And the day chases her face to face:
But oh, look at the decree of Fate
The twain do never meet![1] (192)

[1] Dhvanyāloka p. 23, Dharwar edn.

Here, since both twilight and the day form subjects on hand, meant to be primarily described, the idea of (the lover and) a lady in love presented by common epithets culminates only in bringing to the fore the relation of similarity between the subjects on hand and not on hand and thus is no different from the figure of speech known as 'suggested simile'. If on the other hand, it is held that the idea of lovers is also primarily understood by suggestive implication, since the indirect subjects, namely, the twilight and the day are explicitly stated, it will be an instance of only *aprastuta-praśaṁsā* ('irrelevant reference).

'*Sahokti*' (description of concurrent occurrences) too is not to be regarded as a figure of speech because of the same two reasons stated above. Its definition and example provided by the ancient theorists are:—

When two simultaneous actions relating to two different subjects are both denoted by one and the same word, it is a figure of speech called **Sahokti.** (193) e.g.:—

With quarters bleak by snowfall
And inspiring close embraces,
Nights get lengthened now
Along with the amours of lovers.[1] (194)

Here again, the ground of poetic appeal is the fact of mutual similarity which we observe between the two subjects (viz. *prastuta* and *aprastuta*); and hence the figure of speech in question is *upamā* itself. For, in the absence of such attractive similarity also, we would be driven to admit the figure of *sahokti* in such plain statements as 'The teacher reads with the student' and 'The father stands with his son', though they are devoid of all beauty.

Having thus disposed of the unjustified claims of the above two for being considered as figures of speech (in the way explained by the earlier theorists), the author attempts now to propose a new definition which would stand to reason:—

First, as regards *sahokti*, it is stated now:—

When, in order to enrich the beauty of the subject described, two subjects are simultaneously described in one and the same

[1] Bhāmaha, III. 38-39.

sentence, the learned regard it as a figure called 'sahokti' or description of concurrent occurrence. (52)

That is known as *sahokti* rightly by the learned when, in an instance, one and the same sentence, i.e., group of words describes the simultaneous occurrence of two subjects, both of them being primarily conveyed by the poet as the purport of his description. The purpose is the addition of beauty to the subject which is intended by the poet as the main one in the context. The import is this:—When a matter, which ordinarily requires another sentence to be used, is made to be conveyed by one sentence only to serve the aesthetic purpose of enriching the matter on hand, we get a proper instance of *sahokti*; e.g.

O my right hand, to bring back to life
The dead child of a pious brahmin,
Let fall thy sword on the **'śudra'** *sage!*
Indeed thou art Rāma's hand, one who banished even his innocent queen,
In a sad state of advanced pregnancy.
How can there be any pity in thee?[1] (195)

Here we see how a subject-matter which should have been really conveyed in a second sentence has been dovetailed into the span of a single sentence to enrich the main subject on hand. Though the action of slaughter has devolved upon him as a binding duty, it is something almost in the nature of an unperpetrable crime in view of its piteous nature; still its performance cannot be ignored at the same time. 'After all, you are the hand of Rāma who was pitiless enough to banish even his innocent queen; hence it is in keeping with your nature that you should be pitiless once again. So, in order to revive the life of the dead child of the brahmin, you let fall your sword on the neck of the *śūdra* sage, however undeserving he might be'. This is one idea conveyed here. The second idea which is also simultaneously conveyed here is:—'O hand, though as an unquestionable duty of yours, this cruel act has devolved upon you now, if you feel that it should not be performed now because you are so kind and generous, even that plea will not stand because

[1] Uttararāmacarita, II. 10.

you are the hand of such a Rāma who has already displayed how he can be supremely pitiless when he eagerly banished his innocent queen in spite of her advanced pregnancy. Hence the slaughter of a sage should be quite trivial to you and should bring no qualms. In both these ideas, the word *Rāma* has been used with a shade of artistic beauty relating to the significant usage of proper nouns, a beauty which enriches the sentiment of love-in-separation here exceedingly.

To take another example:—

"*Speak out to him all you wish to say:*
O friend, harshness with a husband isn't good!
Somehow, persuade him to come to me
But how to persuade one who adds insults? (196)
What use is going? Going isn't right,
O proud one, pride with a lover won't do."
Listening to such talk of women there,
Lovers found a joy many-sided![1] (197)

Here the beauty is such that the purport of the whole sentence may be construed as the indicator. To explain: Though the heroine and her friend are equally involved in intimate friendship, each of them in her own way is planning reconciliation with the lover. Hence the whole statement itself appears as the indicator.

Or:—

O Lord of all mountains!
Was that perfect beauty seen by thee,
That sweet wife of mine in this nice woodland,
Now, also, parted from me?[2] (198)

(It might also be taken as an assertive reply of the mountain to the king as follows:—)

"*O Lord of all rulers of the earth,*
I did see that perfect beauty,
That sweet wife of thine in this nice woodland
Now, also, parted from thee! (198)

It might well be asked how *śleṣa* or paranomasia does not come into the picture here when two separate meanings are arising. Our reply is:—Of the two meanings, if either or both happen to be pri-

[1] Kirātārjunīya, IX. 39-40. [2] Vikramorvaśīya, IV. 51.

mary, we may regard it as *śleṣa*. In the present instance, such is not the case. The multiple or double meanings are all only secondary here to a significance altogether different. Further, in *śleṣa*, one and the same word, like the light of a lamp, reveals two meanings simultaneously or two words and two meanings simultaneously; and its greatness lies in this equivocal power. But in *sahokti* the word's relation to double meanings is only secondary (and not primary); it is only the sentence as a whole which is re-iterated in different tones that reveals a second meaning. Hence, here iteration of the word acquires primacy. If, in the above example, 'O Lord, etc.', it is held that the touch of *śleṣa* is possible in a part of the sentence at least, there is nothing wrong in such a position too.

For, our opinion is that one figure of speech can by all means cause another figure of speech to become subsidiary to itself. Hence, in this example, we can see the subsidiary presence of *śleṣa* in a part of the sentence while the primary import of the whole would remain *sahokti* only. It might again be objected that if re-iteration of the words is the cause of the second meaning, the etymological meaning of *sahokti* will become inapplicable to such an instance, because there is no simultaneity in the iteration of the words at all. But that is not sound. For, the designation of the figure is only 'concurrent iteration' and not 'concurrent grasp of meaning'. Hence the two iterations closely associated with each other lead to the beauty of the meanings (sequentially understood), and there is nothing unjustified in their being designated as *sahokti*.

This itself has been designated by some as **samāsokti,** *by some others as* **sahokti;** *because its content satisfies the definitions variously given of these two figures by different writers.* (199)

All the figures of speech explained so far share one common feature; and that is their promotion of aesthetic effect in spite of their secondary function or status. Now the author takes up for treatment others which also add to aesthetic effect by being natural adornments only. Of these, the first to be defined is *dṛṣṭānta* or 'poetic analogy'.

When another idea is pointed to on the basis of its factual similarity (to the idea on hand) without explicit use of expressions like iva, we have dṛṣṭānta or poetic analogy. (53)

Another idea here refers to the *aprastuta* which is other than or different from the idea on hand. When it is pointed or alluded to explicitly, we get the figure of speech called *dṛṣṭānta*. 'How?' 'On the basis of factual similarity' between the two analogues. The adjective 'factual' has been purposefully added in the definition to rule out other kinds of similarity such as the one in respect of gender, number and case. One condition laid down is that the use of explicit indicators like *iva* should not be there near the end of the sentence. That is how the indicators of *upamā* come to be ruled out in the way *dṛṣṭānta* ends; e.g.:—

A lily is lovely though beset with moss,
The moon's spot delights us though dark!
This damsel is charming though clad in barks
What cannot adorn one by nature comely?[1] (200)

Here, only the first three lines are to be taken as illustrating *dṛṣṭānta* or poetic analogy; for, the fourth line can possibly illustrate another figure.

Having explained *dṛṣṭānta*, another figure closely resembling it, viz., *arthāntara-nyāsa* (corroboration) is taken up for consideration:

On the basis of similarity between two main sentence-ideas or imports, when (along with the one on hand) the other one is also described, it should be understood as the figure arthāntara-nyāsa or 'corroboration' because it corroborates the first idea. (54)

The nature of *arthāntara-nyāsa* or 'corroborative statement' is explained here. Its essence lies in the presentation of a parallel statement other than the actual one meant as the main subject in the sentence. In other words, the corroborative statement will be *aprastuta*. Its skilled use becomes appealing because it serves as a striking parallel to the main matter on hand or *prastuta*, by virtue of similarity. It should be so presented that it corroborates the *prastuta* effectively.

When a general statement is to be corroborated, a particular statement will be adduced; if a particular statement requires to be

[1] Abhijñana-Śākuntala, I. 20.

corroborated, a general statement will be adduced. For, the two are characterised by invariable concomitance; e.g.:—

There is no doubt that she is worthy
To be wedded by one of a warrior-caste,
Since my mind is enamoured of her.
In matters of doubt for good persons,
Inner drives will serve as guides.[1] (201)

Or:—

What cannot adorn one by nature so comely?[2] (202)

Having thus explained *arthāntara-nyāsa*, the author proceeds to consider *ākṣepa* or paralipsis which is related to the former in so far as it is concerned with the beauty of particular statements only.

Suggestion, by way of a denial, for the sake of aesthetic emphasis of the main subject-matter is to be regarded as ākṣepa or paralipsis. (55)

The denial is only a guise or pose adopted by the poet. It will be a figure of speech by name *ākṣepa* or paralipsis. It involves the very denial or negation of just what is meant to be described or emphasised. This guise of negation itself will add the aesthetic touch. The purpose of achieving a unique poetic grace is very well served by it. e.g.:—

Wait awhile, O gallant, till I compose
My heart vexed with pangs of separation
And speak out; or better you go away
Because, what is left for me to say? (203)

Here the purport of the sentence is this:—The vocative, 'O gallant, suggests that the man is having many beloveds. The reply of the heroine is not directly stated. Had it been explicitly stated in so many words, it would not have produced as much aesthetic appeal to the elite as now when it is left to be suggested by the artistic turn of the description in a negative way.

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[1] Abhijñāna-Śākuntala, I. 22.

[2] Fourth line of verse cited already under dṛṣṭānta.

Having thus explained the nature of *ākṣepa*, the author proceeds to state what remains to be mentioned in respect of these figures:—

All these three figures beginning with dṛṣṭānta will have two types, namely, (1) Relating to an idea yet to be stated and (2) relating to an idea already stated, depending upon the intent of the poet; (and the middle one may contain explicit indicators of corroboration or may not contain). (56)

All the three figures immediately explained above (viz., *dṛṣṭānta*, *arthāntaranyāsa* and *ākṣepa* will have a double nature inasmuch as they may relate to things to be stated or already stated. And this depends entirely on the intention of the poet while using them. Now the substance is that these sub-divisions only show variety in aesthetic arrangement and do not call for any independent definition of each. A further uniqueness of the middle one, namely, *arthāntara-nyāsa*, is mentioned in the last clause—'The explicit indicators of corroboration may or may not be present'. The word indicator of corroboration refers to words like '*hi*'. They may be actually stated or left unstated to be understood. These will constitute the two categories of *arthāntara-nyāsa*. And these categories apply to *arthāntara-nyāsa* alone (i.e. they do not apply to the other two figures in question). Whatever illustrations have been cited of these so far, they are in conformity with this consideration. Hence readers can imagine the unillustrated types of these for themselves.

Having thus described a figure of speech which owes its aesthetic charm to the unique denial or negation contained therein, now he proceeds to take up a similar figure wherein the negation of causality is involved; a negation which again adds to aesthetic appeal:—

In order to enrich the beauty of the effect, when it is imagined to be produced uniquely in some way other than the usual cause whose agency is denied, we have the figure of speech known as vibhāvanā or 'inscrutable effect'. (57)

When the effect which is mainly intended as the content of poetic description, is imagined to be produced in an extrordinary manner, we will have the *alaṅkāra* called *vibhāvanā* or unusual

effect. The substance is this:—It should be imagined as without something. 'Without what?' 'without the operation or activity on the part of any causal agent capable of producing that effect'. 'How?' 'By the denial of its usual or natural cause'. The denial precedes its description as coming into being. 'Why so?' 'With a view to enriching the beauty of the effect described'. In other words, the subject-matter described is endowed with an extraordinary uniqueness by the poet's treatment; e.g.:—

She stepped into youth, the successor of childhood,
The body's ornament unadded from without,
The cause of ebriety without any drinks
And the Love-god's dart other than flowers![1] (204)

Here the poet's intention is to deny the ordinary and artificial causes of beautification in respect of Pārvatī (whose youthful charm is described here) and to indicate that it was innate in her and extraordinary too.

So far, the author has explained the nature of the figure *vibhāvanā* which is endowed with unimaginable charm because an effect is brought about by an inscrutable cause. Now he takes up for discussion the figure *sasandeha* or 'poetic doubt' wherein exquisite charm is brought about by the fact of doubting, which falls within the range of the discursive intellect:—

When a feature fancied as something allows room for the rise of other fancies too in such a way as to result in aesthetic charm, the figure of speech is designated 'sasandeha' or poetic doubt'. (58)

First, a feature of the subject matter is poetically fancied or imagined on account of aesthetic similarity. Then it raises scope for doubt because other similar fancies too appear to be equally possible. And such doubting itself becomes a source of aesthetic appeal. Hence such aesthetic communication (of doubt) itself is designated as the figure *sasandeha*; e.g.:—

Are all the trees and hills painted black?
Or is the sky bent down or stilled?

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[1] Kumārasambhava I. 31.

Or the earth's depths filled up and levelled?
Or all quarters rolled together by darkness?[1] (205)

Or:—

Near their lovers, as the ladies bathed
With closing eyes, reeling and rolling looks,
With bodies shivering and bosoms heaving,
One of the two was evident as the cause
—Either fatigue (of water-sport) or love![2] (206)

Or:—

(The original Prakrit verse is too corrupt to be translated... Tr.) (206)

Or else:—

Is it the best jewel selected by the Creator
Out of all beauty-treasures in the universe?
Or is it perchance the lotus in the lake of love,
The very acme of all delicate grace?
Or is it a new orb of the nectar-rayed moon
Sprung out of the occan of loveliness?
—I am really in a quandary to decide
What compares most with your face? (208)

The figure *sasandeha* is only of one type because it is grounded on poetic fancy (*utprekṣā*).

Having thus explained *sasandeha* which is beautiful by realistic doubt, the author proceeds to explain *apahnuti* or 'poetic concealment' which is beautiful by realistic concealment itself:—

With the object of endowing a unique form to the subject-matter described, when its actual nature or form is suppressed or concealed, we get the figure of speech known as 'apahnuti' or 'poetic concealment'. (59)

Like the previous figure *sasandeha*, this figure *apahnuti* is also grounded on poetic fancy (*utprekṣā*). By a flight of creative imagination and by virtue of striking similitude, the subject-matter described is credited with a new and unique form by means of concealing its real nature. Such a form of description itself comes

[1] Kirātārjunīya, IX. 15. [2] Kirātārjuīnya, VIII. 53.

to be designated by the term '*apahnuti*' or 'poetic concealment' by the learned. e.g.:—

This is the Sun, the sole eye of the universe,
And the foremost of shining bodies;
This surely is no moon to delight the eye
By his striking likeness to my beloved's face!
He looks like one commissioned as a deputy
By the Love-god intent on victory
To sharpen the tips of his flower-arrows! (209)

An example of concealment of only the feature even when the qualificand remains unchanged:—

That you have only flower-arrows,
And that the moon is cool-rayed—
Both these are proved untrue
In respect of persons like me!
The moon pours down fire
With his rays ice-cool;
You too make your flower-arrows
As hard as adamant indeed.[1] (210)

As the poet is intent on elegant variation, the concealment is (only suggested) not stated explicitly. Features like 'possession of flower-arrows' are shorn of their innate traits like softness, delicate action etc., and traits diametrically opposite to them such as extreme hardness and fiendish action are described here.

Sometimes *apahnuti* may occur based on similitude also; e.g.:—

This is not at all the orb of the full moon
Rising in the wide sky, emitting radiance
And delightful by his fulsome aspect:
It is surely the white parasol raised high
Above the head of the all-conquering Cupid
By the lovely damsel, namely, Twilight
During his expedition for the demolition
Of the pride of all puffed-up lovers! (211)

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[1] Abhijñāna-Śākuntala, III. 55.

So far, the author has shown how each of the figures, in its own way, lends aesthetic appeal to the *alaṅkārya* or the subject adorned; now he explains how they conjointly serve the same aesthetic object:—

Just like words which join in a group to form a sentence, when figures of speech come to be mutually associated with each other in the production of a total impression of beauty, it may be regarded as an instance of the 'mixed' figure of speech. (60)

When we have in an instance several striking figures of speech contributing aesthetic appeal in a collective way to the subject described, that collectivity is designated as *saṁsṛṣṭi* or 'mixture' of figures. A simile is now adduced to explain their striking function. Just as the meanings of individual words enter into a mutual relation known as 'construability' and convey the sentence-import as a whole, rendering their own individuality subordinate, so also the mutual relationship of such figures will be unfailing; and an understanding of this invariable connection between them, though they might he found in different parts of the same sentence, will lead on the connoisseur to the perception of a unique aesthetic charm of the sentence-import as a whole; as such, each of them appeal severally as subordinate to the whole beauty of sentence; e.g.:—

The advent of Twilight shines as though
That Goddess is herself fulfilling its wish
And causing the 'Kuravaka' flower to bloom;
For, it is embraced fast, and by her looks,
Saffron-red like the light of the dawn,
Is made to spread out, and by her flowing robes
Touched in the course of her worships on earth,
As the bees swarm in a line towards it,
Mistaking the moon-rays for its white buds! (212)

Here several figures like *rūpaka* (metaphor), though individually aesthetic, combine with each other so exquisitely as to produce a unique beauty of the whole sentence.

Or:—

O King-cobra, this plantain tree with tender leaves
Has been reduced to a condition so wretched,

With the poison-fire emitted through your looks,
That it cannot put forth any more sprouts,
Though it is in the park of Mount Kailāsa
Bathed in the delighting radiance of the moon
Adorning the crest of Lord Śiva himself! (213)

As in the previous example, here also figures like *rūpaka* and so on present a collective beauty which is unique in the sentence as a whole.

Having thus concluded the treatment of *saṁsṛṣṭi*, the author takes up for explanation the figure of speech known as *saṅkara* or 'commingling':—

When all the different figures noticed above get merged inseparably, and strike us in a sentence in various ways, the designation of 'saṅkara' is given to such an instance of figurative beauty. (61)

The different figures defined severally thus far, i.e., figures beginning with *Rasavat*, get the name *saṅkara* when they come to be intermingled, i.e. in such a way that they shade off into one another as to elude distinction. Yet they will be striking in the sentence with an unmistakable charm in their merged state itself. Since the individual charm of each figure is ruled out, the total figurative beauty in the whole sentence arising by the mixture of diverse figures reasonably, should be deemed as meriting the designation '*saṅkara*'. Thus it turns out that *saṅkara* is a term which can bring all the totality of figures within its scope; e.g.:—

O Lord, your fame-creeper indeed
Has its white roots in the form of the hoods
of the King of snakes in the netherworld!
Its spreading shoots are seen all round
In the form of tusks of wild elephants.
Here, in the region of the sky, are its flowers
In the form of galaxies of stars!
And its fruit is none other than the moon,
Rotund and dripping nectar! (214)

The figure *rūpaka* (metaphor) in the above verse would not be sustained unless we first concede such a fancy on the part of Siddhas

(celestials) on the basis of similarity. Hence it emerges that the poet mainly intends here the figure of *utprekṣā* which stirs the fancies of celestial onlookers; the grandeur of the king's fame is such that it has spread everywhere in the universe encouraging various possibilities. The two figures are so inextricably intertwined that none of them can come into being without the aid of the other. The two become effective only conjointly; and hence in such examples, the figure of speech involved should be regarded as *saṅkara*.

Saṅkara in a part of the sentence is illustrated in:—

As if it were the slough cast off by the Sky-cobra.[1]

Such a statement is impossible to be made straightaway. Therefore, the very justification for the *rūpaka* or metaphor is provided by the *utprekṣā* or poetic fancy. This applies equally to *utprekṣā* also. Hence this example also, deserves to be regarded as an instance of *saṅkara* only.

It may be urged why, by the same process of reasoning, we should not consider such examples as:—

(1) *In the work of fashioning this damsel....*[2],

and (2) *Is this perchance a new tendril....*[3]

to be instances of *saṅkara* itself. We should not, because the implied or suggested *utprekṣā* in the former cannot arise without the aid of *sasandeha*; and the suggested *utprekṣā* in the former cannot arise without the aid of *rūpaka*. Thus both these share the said feature of speech, which produces a beauty similar to that of a lovely necklace of pearls with a pendant of precious gems as already observed. *Saṁsṛṣṭi* or 'mixed figure' looks beautiful like a necklace made up of diverse precious stones; while the *saṅkara*'s beauty is comparable to that of a gem necklace with the lustre of the diverse gems combining into one unique radiance. Thus the two are markedly distinct.

Thus having explained the figures of speech in a logical way, the author proceeds to point out that though some have been left undefined, there is no fallacy of 'too narrow' involved in the treatment given:—

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[1] Cited already under *utprekṣā*. See p. 471.

[2] See above under III. 2. [3] Cited above under III. 4; also I. 93.

The other figures left out here are really not separate figures because they are either non-different from the ones defined or they are lacking in aesthetic charm. (62)

Figures of speech other than the ones already defined are not counted as separate figures by us. The reason is this: They are not really different from the ones already defined; that is to say, they are subsumed under one or the other figure already defined. Secondly, They are devoid also of the required aesthetic charm. Apart from these two reasons, there is also a third reason in the fact that some of them are really the subjects adorned and therefore cannot be considered as adornments. Thus:—

Though counted as a figure of speech by ancient theorists, 'yathāsaṁkhya' (or 'enumeration in a respective order') is not accepted by us as an independent figure because of both the reasons mentioned.[1] (63)

Though earlier theorists have designated it in so many words by the name *yathāsaṅkhya*, it cannot be really accepted as an *alaṅkāra* because of both the reasons mentioned above, namely, non-difference from the figures defined here and absence of aesthetic charm. The illustration given by them is:—

By thy face, lustre, looks and gait,
As well as voice and hair,
You have conquered the lily and the moon,
The bee, the elephant and the peacock![2] (215)

Though their illustration is self-composed by the theorist, there is no charm of any kind, since the whole statement is dry and without beauty. Even those that assert presence of beauty here, do not ascribe it either to similarity or superiority but only declare that parity in numbers is the source of beauty. If only parity in numbers should be deemed beautiful, then it is no different from saying that all the examples of Pāṇini's rule—"enumeration may be in a reciprocal order when the same number of things are conveyed" will be figures of speech, a proposition which is absurd on

[1] Cf. Bhāmaha, II. 89. [2] Cf. Bhāmaha, II. 90.

the face of it. The same authority (Bhāmaha) considers that some writers regard 'benediction' (āśīḥ) as a figure of speech. We refrain from citing the definitions and illustrations of this figure *āśīḥ*. For, the good thing wished for itself is primary therein; and it can be no more than the subject adorned. All the objections we raised against regarding *preyas* as an adornment apply with equal force to *āśīḥ* also.

If 'āśīḥ' were to be an independent figure, it would fare no better than 'preyas'. It would also have to admit of the possibilities of **saṁsṛṣṭi** *and* **saṅkara** *with other figures: and it would have to be present in different instances also.* (216)

The above is a mnemonic verse.

Viśeṣokti too is not a separate figure of speech since it is covered by the figures mentioned already, and since it also is in the nature of the subject adorned. Thus, its example given is:—

The flower-arrowed god conquers alone
All the worlds three put together;
Only his body, even Śiva could burn,
But not at all his strength! (217)

Here the main purport is nothing but the uniquely superior nature of the god of love who can still conquer all the worlds in a way which contrasts with that of other conquerors. (So the figure may be classed under *vyatireka*).

In the same way, *Sūkṣma*, *Leśa* and *Hetu* also are not separate figures. As Bhāmaha has observed:—

"*Hetu (Reason), Sūkṣma (sly hint) and Leśa (stratagem) are not really adornments because they do not contain any aesthetic turn of speech in conveying the totality of ideas.*"[1] (218)

The example cited of *sūkṣma* (sly hint) is:—

Knowing the mind of the paramour
Seeking the time of assignation,
The clever maid closed her toy-lotus
With a smiling glance tell-tale.[2] (219)

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[1] Bhāmaha, II. 86. [2] Cited in the *Dhvanyāloka* under II. 22, Dharwar edn., p. 84; Cf. also Daṇḍin's Kāvyādarśa, II. 260-261.

Here the sly hint is really the subject described; and hence it cannot be an adornment or figure of speech. If it is further asked why, we would say that what was meant to be conveyed primarily is itself communicated in such a sly or indirect way.

The example given for *leśa* (stratagem) is:—

My bristling hair might give me away
Revealing my love for the king's daughter
To the guards stationed here!
Well, I will say: the grove has chilly air.[1] (220)

Here too the position is the same. The question how the theme described itself can be an ornament remains to be answered. For the well known maxim (of Mīmāṁsakas) is that whatever is intended thereby, constitutes the signification of a word.

The example cited for *hetu* (reason) is:—

(1) *This breeze from the Mount Malaya*
Shaking the leaves of big sandal trees
Is bringing delight to one and all.[2] (221)

In the same way, *upamā-rūpaka* also is not an *alaṅkāra*; e.g.

(2) *Viṣṇu's foot indeed triumphs*
Measuring the heavenly space entire,
And reflecting like a new mirror
The moon-faced Siddha damsels.[3] (222)

As in the case of *Rasavat-alaṅkāra*, there is no coherence at all in this very name (*upamā-rūpaka*). We might understand the word *upamā-rūpaka* either as a *dvandva* or copulative compound, i.e. *upamā* as well as *rūpaka*, or as an adjectival compound. In the first alternative, it would mean that in one part of the sentence rūpaka will be found and that in another part of the same sentence upamā will be found. Such separate co-existence of the two does not warrant their being one. And since each will continue to exert its own separate appeal while co-existing, there is nothing like their mutual dependence on each other which alone would justify their joint qualification of a whole qualificand. Since such a whole

[1] Kāvyādarśa, II. 266. [2] Kāvyādarśa, II. 236. [3] Bhāmaha, III. 36.

qualificand is absent here, the alternative that it may be understood as a copulative compound becomes unsound. Even if we understand it as an adjectival compound, one would have to concede that either both of them are co-existing throughout the sentence or in parts of the sentence. Such a co-existence of two things, diametrically opposed to each other as light and shade, in one and the same place, is an untenable proposition. When we advocate either of these alternatives, we are led to a clear distinction of their individuality as conveyed by independent expressions; and there will be no way left even to deny scope for the occurrence of the other too. Thus, since it does not lead us to mutual dependence of the two figures, we cannot hold on to construing it as an adjectival compound too which implies a total whole. So the only course we are left with is to regard the example as a *saṁkara* of two figures, none of which can be held as decisive, since the other also can be equally affirmed without any fallacy.

Though in the present instance, we could somehow explain it as a doubtful *saṁkara* where two figures are merged, if we are strictly logical, the fact of our doubtful oscillation between the two figures, i.e. inability to decide the primary one precisely, is bound to lead to some confusion, though the presence of both is conceded; and what we can suggestively understand therefrom will also be indecisive only. Therefore, we must conclude that the essence of the artistic beauty of a sentence in poetry consists in the charming usage of figures of speech which belong to a third category, to be distinguished from the two other catgories of clearly suggested figures and doubtfully suggested *saṁkara* as the above.

Now the author describes the combined beauty of all the artistic elements in poetry:—

Artful speech of a good poet appeals to one's heart even like one's beloved:—Both the beloved and poetic speech share common attributes, namely, possession of striking qualities like grace, alluring charm of word-usage or foot-steps, appeal of elegant but sparse ornaments, abundance of tasteful sentiment and tenderheartedness and elegance of expression. (64)

The author now gives a good comparison for the beauty of sentence embellished in such diverse ways. A sentence is just an

assemblage as it were of so many decorative elements. And it succeeds in appealing to the hearts of connoisseurs even like the charm of their beloveds because of the abundance of tasteful sentiment. Further, poetry also is equally striking or radiant with excelences like grace or originality. poetry becomes also charming by the proper usage of words, i.e., nouns, verbs and so forth. Again, poetry appeals to the heart by virtue of sparse adornments or figures of speech like the simile which are sparsely but effectively added. Speech, adorned skilfully with but a few select figures of speech, becomes a repository of exquisite beauty indeed. Moreover, such a speech will be replete with elegance of expression also. In the same manner, one's beloved too with deep love and a gentle heart will present a uniquely appealing charm. The qualities of grace etc. in respect of the beloved represent aspects of her natural beauty, *pada-nyāsa* will refer to her gait of walking, *vilāsa* to her winsomeness. In respect of poetic speech, *vicchitti* will mean poetic skill, *vāk* will mean the whole sentence, the adornments will mean figures of speech, and *abhidhā* the poetic expression, as well as the skill in poetic composition.

HERE ENDS CHAPTER III

CHAPTER IV

Having thus set forth the nature of beauty in sentence which is virtually the be-all and end-all of the literary art as a whole, the author introduces now the topic of beauty of *prakaraṇa*, i.e. incident or episode in a composition:—

When we find the speakers giving vent to such expression as is replete with the beauty of unlimited enthusiasm and also capable of expressing their ideas powerfully, (1)

When the intended object at the end will remain inscrutable from the beginning (i.e., suspense remains constant till the denouement), the unique and boundless poetic skill underlying it all should be regarded as the poetic beauty of an episode. (2)

The poetic beauty in respect of an episode should be deemed to be boundless or limitless. It becomes manifest when the speakers, i.e. characters in action, are depicted at their best. The skill is quite unique or extraordinary. The actions of the characters will be rendered charming by depicting them as actuated by boundless enthusiasm. As a result, we see also that their endeavour is completely expressive of their innate nature or character. One condition laid down is that suspense should remain unabated from the beginning up to the very end of the story; one should not be able to figure out the *denouement* till it actually comes about.

The upshot is this:—When great heroes who set high store by their nobility are seen acting, the suspense maintained should be such that their inmost intent remains quite inscrutable in the middle of the story. An abundance of such activities on their part will lead to the intensity of literary interest as well as aesthetic appeal. This should be regarded as contributing to the beauty of not only the episode, but the literary work as a whole. Thus in the play called *Abhijñāna-jānakī*, Act III, we have the episode of the mokey-chiefs showing their eagerness to build a bridge across the sea, as soon as they see it, though at that time they are ignorant of the extraordinary strength of Rāma's divine missiles and they are unaware of their own limitations of strength.

Thus, Nīla, commander of their army says:—

Mountains there are in thousands on all sides,
But they are no more than ant-hills for you.
Your massive arms are itching indeed
For the joyous sport of thick battle.
No doubt you have heard the old story
Of sage Agastya who drank up the ocean.
This filling in the ocean is no better
Than filling in a small puddle.
Monkeys, why don't you show interest in it? (1)

After sounds behind the curtain, the monkeys' reply is heard:—

Among monkeys here, many are already
playing with mountains as if they were balls
With great pleasure and eagerness.
They also are quite aware of the story
of Agastya, the husband of Lopāmudrā,
But only they are upset by shame
At the prospect of touching the leavings of Hanūmat. (2)

Here itself we can see the variety of artistic beauty known as *paryāya-vakratā* or beauty in the use of synonyms in the expression 'leavings of Hanūmat'.

When told by Rāma that the task of making a bridge across the ocean was beyond the ability of the monkeys, Jāmbavat's reply in that play is equally a good example:—

Even in avenues beyond the reach
Of one's boundless desires,
The great start their worthy efforts
And achieve success too. (3)

Many other examples of this kind can be observed by the readers themselves in the said play itself. Each of them is a wonderful and lovely statement, steeped in the essence of best expression.

Another example is had in the fifth canto of *Raghuvaṁśa*. There Raghu (the hero) is depicted as enjoying the entire Earth with the four oceans surrounding her as an ornamental girdle. He has gifted away his entire wealth and possessions at the end of the sacri-

fice called *Viśvajit* which he has just performed. And he is represented as an ideal example of natural generosity. The disciple of a sage called Varatantu approaches him then and all his hope of getting the desired gift from Raghu gets shattered when he notices the latter's first offer of respect on his arrival by means of an earthen pot, and he is about to return in disappointment. But he is stopped from going back by Raghu who asks him courteously—

> *'O learned one, what is it you have to pay*
> *To your preceptor or how much money?'*[1] (4)

In reply, the disciple of Varatantu (i.e. Kautsa) states that he owes his teacher gold coins to the extent of fourteen crores. Learning this, the king says—

> *O good man, bear with me*
> *For days three or four:*
> *Meanwhile I shall strive*
> *To get what you desire.*[2] (5)

and thus shows out his infinite nobility and generosity without showing out any sign of inner embarrassment. As he thus remains there in the chamber of Fire-worship, he at once fancies that, Kubera, the divine lord of wealth, too is only a feudatory of his and thinks of an expedition against him. This idea of the conquest of Kubera himself appeals most to the hearts of men of taste. The series of sweet nectar-like expressions that follow there one another like tidal waves should be enjoyed by a perusal of the work itself. Here only a few extracts are given to show how the beauty of the episode is built up:—

> *All that heap of glittering gold*
> *Got from Kubera who feared his march,*
> *And which shone like a part of Meru hewn*
> *By Indra's mighty thunder-bolt,*
> *Raghu asked Kautsa to take away.*[3] (6)

Here the huge heap of gold is likened to a part of the mythical golden Mount Meru, rent open by Indra's thunderbolt; and this suggests how immense it must have been. And this entire thing is gifted away by Raghu to Kautsa. And that too when he was in

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[1] Raghuvaṁśa, V. 18. [2] Loc. cit. V. 25. [3] Loc. cit. V. 30.

such penury which makes it all the more unique. The generosity involved overshadows even that of the tall celestial trees which fulfil the wishes of the needy only to the precise extent of the desires expressed, and thus limited in scope. Indeed it is the very highest reach of generosity imaginable. And this indeed enriches with vital force as it were the earlier statements, quoted already, revealing the character of Raghu as one concealing his first embarrassment at the break-down of his souring pride of might and one whose inordinate wish for achieving matchless glory is manifest the very next moment and one who cannot brook the prospect of a second donor richer than himself.

Further,

To residents of the city of Sāketa
Both became objects of adoration—
The seeker spurning a whit more than his teacher's fee
And the donor intent on giving more than the seeker's wish.[1] (7)

Here again, we are told that the residents of the capital city of Sāketa (i.e. Ayodhyā) were made to witness a very strange spectacle indeed wherein the seeker Kautsa who does not want to receive a whit more than the gold meant for his teacher and Raghu who insists on gifting away largesse a hundred times or a thousand times greater than the amount desired, both start quarrelling. The incident suggests the disinterest of the one and the generosity of the other most effectively.

Thus the beauty of episode or incident which exercises a unique appeal to the readers should be understood by the readers for themselves by going to the original works of master-poets.

Another type of this beauty of episode is indicated below:—

When a poet is constructing a plot of his own, based though it might be on a well-known source, if he succeeds in infusing even a small streak of originality, the beauty gained thereby will be singular; (3)

Even as an episode too can shine forth as the vital essence of the work as a whole, brimful of sentiments reaching their utmost limit. (4)

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[1] Loc. cit. V. 31.

As in the simile given in the next passage, the original art of construction manifested by a poet will appear as singularly appealing to connoisseurs, in the field of plot-construction. The author adds that this applies even to plots based on traditional stories. The simile given is:—'Even as an episode too can shine forth as the vital essence of the work as a whole'. The works meant are literary forms like the literary epic (*mahākāvya* running to several cantos). 'Brimful of sentiments reaching their utmost limit' is a description of their fullness of literary sentiments like the erotic.

The gist is this:—Even in a well-known plot based on epics like the Mahābhārata which may be described as a store-house of renowned and varied stories and as an ocean full of sentiments, since there is no other consideration to decide between the relative beauty of the several stories contained therein, a poet should select only such themes as are capable of evoking sentiments and moods and generating a sense of wonder in the readers. He should see also that the theme so selected will give full scope for the exquisitely aesthetic, original and matchless inventive power of his genius. When a poet thus achieves such an exquisite artistic beauty in his episode, he succeeds in delighting the assemblies of all poets and tasteful critics.

In a whole literary work also, such an attainment of aesthetic effect owing its origin to the original inventive power of the poet will present a new shade of charm even like a new touch-up given by a painter to an old broken portrait.

In the play, *Abhijñāna-Śākuntala*, we see (in the hero) a recollection of the sweet feeling of Śakuntalā's matchless beauty in her exquisite youth as soon as he sees her (when she removes her shroud) in a way which does not rule out the possibility of rejecting her as a wife of another person. Śakuntalā does everything to revive his memory by relating intimate incidents of their first honeymoon when both were filled with deep love for each other, the incidents which are at once so intimate and delicate that they are bound to infuse confidence. The reason why Duṣyanta is unable to recognise her even after listening to it is a mystery left unexplained in the original Mahābhārata. For explaining it adequately with a cogent reason, the poet has invented the episode of the curse of sage Durvāsas. Durvāsas is a sage blind to all soft feeling and highly irate by tempe-

rament, one who flies into a rage even at the slightest fault. In that episode of Durvāsas, it is seen that Śakuntalā is completely overwhelmed by the unbearably deep pangs of her first separation from her lover; and as she is lying in her cottage in such a state, there comes this great sage at her door-step, flies into a fit of anger at being unnoticed and pronounces a curse:—

He whom you are thinking of with such raptness
That you cannot see me, a sage arrived,
Let him not recall you, though reminded
Like one drunk who cannot, a talk his own![1] (8)

Such was the curse flung on Śakuntalā. And at once the sage was moving out. Yet when he was appealed to by the two friends of Śakuntalā, the great sage yields to the extent of limiting the duration of his curse to the sight of the signet ring given by the king to his beloved. And when the daughter of sage Kaṇva is on her way to meet her beloved, the ring which adorned her tender shoot-like finger slips down without her notice somewhere in the waters of a meandering river which she had entered for bathing. And mistaking the glittering glow of the ruby set in the ring for a juicy lump of flesh, a fish swallows it. In course of time, the fish gets killed by a fisherman who catches it and the ring recovered by him is at last presented to the king himself. Such an art of plot-construction may surely be regarded as the best repository of literary sentiments. Thanks to it, the entire play has acquired a unique beauty. Again, in proper time, we have the incident of the song outwardly reviling the bee, whose inner significance is caught by the king, though his memory has been blacked out by the curse of the sage; deep down in his mind we notice that traces are still left of the old love in Duṣyanta on account of which he is very much upset:—

Seeing things lovely and hearing sounds sweet,
If a happy man should get so disturbed,
It means his mind is recalling unawares
The deep impressions of a previous birth.[2] (9)

Here the beauty of such a recollection of Śakuntalā (so deep down in the layers of his subconscious), at once guileless and charm-

[1] Abhijñāna-Śākutala, IV. 1. [2] Op. cit. V. 2.

ing, appeals very much to the hearts of connoisseurs. What is more, she is turned down later, her story and ring of recognition are dismissed as false; the account of her marriage with him and pregnancy given by Sage Kaṇva's disciple is discredited and the King is seen in a fit of anger. Then, even transgressing the limits of natural shyness, her veil is removed from her face suddenly. Yet the king is under the illusion that she is another's wife. Though her bubbling youthful charm, superior to that of all the women seen by him so far, impresses him very much as much as her narration, sweet like the strains from a lyre, of intimate incidents of her association to bring back his memory, incidents such as excursions in the forest grove, still he shows the rudeness of rejecting Śakuntalā. Such rudeness too becomes understandable only by the intensity of his later repentance at the termination of the curse, a repentance which is indicative of the depth of his unmitigated love for her in his heart. And it is most appealing to the connoisseurs. And in devising the end of the curse, the poet prefaces it with a description of the intense wretchedness of the King's mental state who is suffering feverishly the pangs of unbearable separation after the dawn of his memory of the forgotten incidents. Synchronising with it comes the recovery of the lost ring too which again delights the readers very much. The chamberlain of the King observes:—

Gone are all his personal decorations
With but a single armlet on his left fore-arm;
His lips are reddened by his heaving sighs
And eyes sore by sleeplessness due to worry.
Only because of his natural grace
His slimness remains unobserved
Even like a gem's when well polished.[1] (10)

He hates beauty, he shuns daily company
Of his ministers, and rolling about in bed,
He passes his nights keeping wide awake.
Out of courtesy when he talks with queens,
He commits slips of the tongue many a time
And gets embarrassed for long![2] (11)

Here the epithets given to the king are full of artistic beauty.

[1] Op. cit. VI. 6. [2] Op. cit. VI. 7.

There is artistic beauty of 'number' instanced in the word '*gotreṣu*' (where the plural number is idiomatically used to refer to a single name of a rival). These add to our aesthetic appeal. When the king, looking at the picture of his beloved drawn by himself, speaks gallantly of his sweet recollection with the deep impress of his darling:—

O bee, if you dare to touch any more
My darling's lip so red as 'bimba' fruit,
And softer than shoots of softest plants,
And kissed but gently even in my wild amours,
I shall jail you within a lotus bud![1] (12)

the speech directly appeals to our hearts even as he is speaking.

If this exquisite episode invented by the genius of the poet were not to be there in the play, the unbearable fact of the King's forgetting his wife without any reason would have become a source of blemish as much in the play as in the original story of the Mahābhārata itself.

The expression in the *Kārikā*, 'a small streak of originality' should be understood in a two-fold manner:—Firstly, something which never existed before might be invented. Secondly, that which lacks propriety as it exists in the source, should be modified suitably. The object in both cases remaining the same, namely, aesthetic effect on readers.

An example for this is supplied by the incident of the slaughter of Mārīca in the play, Udātta-rāghava, which has already been explained. Along the same lines, other examples of this kind of artistic beauty should be imagined for themselves by connoisseurs in the works of great poets.

The words of great poets come to life only

When they contain incidents which are bubbling with sentiments: not when they merely follow the story as found in the source. (13)

The above is a mnemonic verse.

Now the author lays bare another type of artistic beauty relating to incident or episode:—

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[1] Op. cit. VI. 20.

An organic unity which strikingly underlies the various incidents described in different parts of the work leading to the ultimate end intended, each bound to the other by a relation of mutual assistance, (5)

reveals the essence of creative originality which is most aesthetic only in the case of a very rare poetic genius who is endowed by nature with the gift of an extraordinary inventive imagination. (6)

The essence of original creativity comes to be instanced only in rare cases of poets who are expert in the art of constructing plots full of propriety in incidents. The relation of the various incidents should be one of mutual aid or support. They should all converge to the conclusion contemplated of the work as a whole. Such a result is possible only when the poet is endowed with incomparable and extraordinary creative genius. All this beauty is in respect of the several incidents that occur in a literary work.

The whole gist is:—Each and every incident in a literary work will no doubt have its own individual beauty; but over and above that sometimes shines a beauty of organic unity which connects them all harmoniously with the conclusion and provides scope for a relation of mutual necessity or help between them. It is not a common feature of works written by poets, all and sundry. It is to be found rarely in cases of poets who are endowed by nature with an extraordinary poetic genius, and who know the secret of aesthetic appeal. And this extraordinary originality or inventiveness on their part is in respect of constructing the story itself in the said manner (i.e. with organic unity).

An example is had in the Second Act of the play, *Puṣpadūṣitaka*:

The hero Samudradatta who returns from his journey unexpectedly, is so madly in love with his wife Nandayantī that at the dead of night on the same day, he enters her house like a thief; and while effecting a forceful entry into her apartment, he disturbs the sleeping watchman Kuvalaya at the door by allowing his body, shivering with fear and excitement, to touch him; and offers his own ring to him as a bribe at the time for allowing his secret entry. Now this incident of the ring becomes very helpful in resolving the

complication arising in the fourth Act where after his return from Mathurā, the same servant breaks this news of Samudradatta to the girl's father-in-law, a merchant called Sāgaradatta, (the father of Samudradatta) who was so long harbouring the notion that his daughter-in-law was unchaste and who is now completely disillusioned about her purity of character, since the evidence of the signet ring conclusively proves that the suspected paramour is none other than his son himself, her wedded husband). In the play, Sāgaradatta remarks as follows:—

The ring with son's name engraved
Clearly reveals her chastity.
As for the sin committed by me
Now remorse alone should cleanse. (14)

When the servant is rebuked by him why he did not report it to him earlier, this is Kuvalaya's reply:—

(*The Prakrit original is too corrupt to be translated—Tr.*) (15)

Readers should follow the rest of it in the original play itself.

Or we might take an example from the *Uttararāmacarita*:—

There (in the beginning of the play) Rāma is seen entertaining his queen Sītā in her advanced pregnancy, by showing her lovely portraits of past kings, etc. While showing them, when he comes to the *Jṛmbhaka* missiles, he reassures Sītā as follows:—

"*These are bound to attend on your progeny too.*"

That statement becomes significantly helpful in recognising the son of Sītā (namely, Lava) in the fifth Act of the play. There Lava is seen challenging Candraketu for a momentary sport of a battle because he is so adept in heroic feats, and he is shining bright in his eagerness to hit back easily the huge armies creating tremendous din in their pride trying to hustle him away. Lava says:

'Well, to avoid waste of time, let me render the armies motionless by the *Jṛmbhaka* missile'.

SUMANTRA: How is it that all of a sudden the din of our armies has subsided?

LAVA: Let me now see how proficient he is!

SUMANTRA: O dear, this boy has flung the magic missile of *Jṛmbhaka*!

CANDRAKETU: There is no doubt about it:—

It is as terrific as the blend
Of lightning and darkness!
The eye, though opened hard,
Loses sight and starts paining.
As in a painted picture lies
This whole army motionless.
Surely, it is the effect unique
of Jṛmbhaka, the missile that wins![1] (16)

O wonder! wonder!—

Filled is the sky with dark clouds heralding
Flashes of dazzling lightning,
Like peaks blown off from Mount Vindhya
By terrific gales ending creation.
The Jṛmbhaka missile puts forth anon
The darkness enmassed in the whole netherworld
And bright flaming fires red as molten brass![2] (17)

The art of construction involved in devising an episode is one, though several episodes may be found in even a single plot of a literary work. Hence the plural is used in the *Kārikā* in respect of 'incidents'. The underlying organic unity in the case of two or more incidents in a single work should be imagined by the readers themselves.

Diverse are the ways in which episodal beauty might occur. A work embodying any one of them will strike one as an index of originality in the poet. (18)

This is a mnemonic verse. Another type of this episodal beauty is explained in the following:—

When even one and the same theme is again and again described in different places with a new touch of creative originality, (7)

and is made to radiate the glow of sentiments and figures of speech, it manifests a strikingly new mode of artistic beauty. (8)

[1] Uttararāmacarita, Act V. [2] Op. cit. V. 14.

Such a new procedure too embodies artistic beauty in a striking or impressive way. That is to say, it will provide sustained interest to readers, though the subject-matter continues to be one and the same, i.e. without any major variation. 'In what circumstances?' 'when the style itself is perfectly adopted to the matter described and is very beautiful'. 'How'? 'again and again,' i.e. 'repeatedly,' 'Wherein?' 'In each and every episode', or 'in each and every part of the literary work'. It might be averred that this would result in' the fallacy of tautology. To remove such a charge, the author adds that the theme should be shining with the embodied sentiments like the erotic and figures of speech like metaphor, all indicating the original inventive skill of the poet. They should also strike one as the result of the poet's mature creative power.

The upshot may be indicated as follows:—The different incidental subjects of description in a work such as moon-rise may occur more than once. But they may be so repeated only in case the plot demands their recurrence. Yet the style of description should be made to vary in each case, being adapted to the harmonious embodiment of different sentiments and figures of speech which are equally beautiful. Such an elegant variation invests even repeated conventional themes with aesthetic appeal. The best example of this is seen in the *Harṣacarita*, where we find the strikingly new and varied style of the poet, which, by its very, abundance of beauty, lends charm to his descriptions of mountain the close of the night and so on, in more than one context. Readers should enjoy them by reading the original only. Since they are so profuse, it is impossible to explain them in detail here.

Similarly, in the play *Tāpasavatsarāja*, we have an illustration of one and the same *rasa*, namely, *Karuṇa* or the pathetic, expressed in diverse modes. Indeed that play may be regarded as the abode of the sentiments at their best. For example, in the second Act:—

KING: (pathetically looking out) Alas, my queen, you have parted from your beloved trees too—

Looking forward to the feast of thy favours,
To wit, the Kuravaka thy close embrace,
The Bakula the wine from thy mouth,
The red Aśoka thy gentle kick,—

All of them, faithful to you, do pine.
None is indeed unfaithful like me. (19)

Here, when the King sees the plants dear to the queen all burnt down in the very fire that burnt her apartments, his heart is overcome by a fresh bout of grief. He feels in his mind that they have all faithfully followed the queen in her death. He also feels keenly that he is far inferior to them in his loyalty to her. After all, they had tasted, each of them, only the favour of a part of her body; they were insentient. Yet they had shown by their death their extreme loyalty to her love. On the other hand, he was an object of her fulsome favours; he had enjoyed her entire person, her-everything to the point of ecstasy. And yet he had not died as soon as she died. Hence Vatsarāja is censuring himself in a mood of deep shame.

The two verses quoted already, namely,

Looking at the fountain with a down-cast face....[1]

and

O Queen, why don't you talk back to the parrot....[2]

should also be read in this context. Further, in the third Act of the same play:—

KING: (sighing tearfully)—

When houses were all burning around
And servant-maids running in fright,
The queen was so burnt down in fire
Even as her hands trembled in fear,
Her feet tumbling down at every step
With the repeated cry 'o my dear',
That though that fire has subsided,
It continues to burn me even now! (20)

Here the statement that 'though subsided, the fire whose cruelty can be inferred from the way he burnt down the body of the queen, soft like a fresh *mālatī* bud, continues to burn me even now, because my senses were not deadened even then at one stroke', embodies a strikingly original paradox. This figure of speech adds

[1] See ante III. 27. [2] See ante III. 29.

to the beauty of the pathos which has already been initiated. Further, the consideration that fire pitched upon the queen to be burnt down then and there, solely on account of her extreme tenderness, and that since his heart is harder than adamant, he is still being burnt but not reduced to ashes, adds still more to the poignancy of the situation.

Then in the fourth Act,

KING: (lamenting, to himself):—O Queen!—

One whose eyes could find no joy
In anything other than thy face,
One whose breast formed the only refuge
For thy reclining all the time;
One who would say—"my dear, without you
The whole world becomes empty at once,"
The same person, with false vows of love,
Is out to do something queer now, O dear! (21)

We find the King distraught in this way. In the above verse, by the expression 'anything' he means to suggest his sorrowful reflection that even such delightful objects as the moon whose sight was quite common in the course of their sportive walks on the terrace after their love-making to allay their fatigue, would hardly equal the fulsome beauty of her face; at the most, the beauty of the round moon would present only a tiny fragment of the grace in which her face was so abundant. The next epithet 'one whose breast' etc. also suggests the pathetic sentiment by indicating how deeply she must have loved him in order to avoid sleeping even in the half-bed as smacking of separation from him. The expression 'at once' emphasizes how extremely hard-hearted he should be to go on living so long, even after separation from her. So he wants her to regard all his former protestations of love only as false! The last lines—'The same person...' etc. have already been explained.

Thus by fresh and varied artistic forms of expression involved in the different sentences, the sentiment of pathos is made to yield each time a new relish surpassing the earlier one.

Then again in the fifth Act—

KING: (Sighing) in great pangs of love—

Would she show a frown on her pretty forehead?
Or would she wash away her painting on the cheek with
tears flowing down?
Or yielding to my sweetly repeated pleas,
Would she stand bowing down her face coyly?
Or why all these false protestations?
Somehow do pacify thy beloved. (22)

Vatsarāja is already married to Padmāvatī since he has thought that re-union with Vāsavadattā is abolutely impossible (consequent upon the report of her demise). He has not even a ray of hope of meeting her again. Yet he yields to the pressure of anxiety regarding her, for a moment, in a fit of frenzy. Like one almost mad, the King believes that the daughter of Pradyota (i.e. Vāsavadattā) has come to him again, and he goes on to contemplate the different ways in which he might appease her anger, all contributing to the extreme heightening of the pathetic sentiment. In the same Act, passages beginning with—

Didn't I try to give up my life along with thine?
With matted hair, didn't I roam in the wild, lamenting,
Hoping to unite with you? Again the hope is lost, alas!
What action of mine has made you so angry
That you don't give me a reply, O beloved? (23)

and ending with—"*He weeps with these words*", and describing the vein of his madness further add up to the same sentiment of pathos. In the sixth Act—

KING: O my queen!

Only with this prospect of reunion with you,
Ministers prevailed on me to keep my life.
Credulously, if I didn't give up this body,
You shouldn't think it heartlessness on my part!
It was opportune then to follow you into death;
But I steadied myself thus to suffer now!
I only regret that my heart did not burst
Into smithereens even at that fell moment! (24)

Here the king is seen burning with the sorrow of separation from his beloved, a long accumulated sorrow mounting to a climax

at the sight of the confluence of the River Kālindī (i.e. Yamunā) because it appears to provide him a way of giving up his wretched life (by drowning). The idea of his dying for the sake of his beloved wife, so repeatedly stressed by the poet, adorns the episode like a gem.

(The phrase 'a little will be explained' should be construed with 'several graces' and 'motifs contributing to the unity of the whole plot'. When the main plot appears to suffer breaks, the motifs should be such as to supply an underlying unity.)[1]

The upshot is this:—Even a little incident, when given literary treatment, i.e. when it is made to be imbued with the beauty of episode promoting expressions of appealing sentiment making one feel as if the very floodgates of *rasa* are opened up, will shine with unique artistic beauty.

An example may be had in the hunting episode described in *Raghuvaṁśa*:— Here Daśaratha is seen indulging himself in a hunting excursion on the banks of a river. In the course of his sport, he bungles and commits the murder of a son of an old and blind sage. The incident is such that it can be stated in a short sentence like this. But the poet (namely, Kālidāsa) is such a creative genius that one might well deem him as the embodiment of the Muse of *rasas* at their best; he gives a delightful turn to it investing it with episodal beauty which exquisitely appeals to the readers.

To explain: It cannot even be pleaded justifiably that the king was completely preoccupied by his many-sided hunting sport demanding his whole attention day and night and that he was oblivious of everything else at that time except for some sweet memories called up occasionally by force of his habit; and that in his zeal to display his great skill in hunting, he could shoot down any animal. For the plea fails when the animal shot is of this nature (i.e. a human boy). And more so in the case of such a personality as Daśaratha whose sole concern is to set a model of good conduct for others, who is expected to afford all the three wo.lds protection from danger, who is the best scion of the great dynasty descended from the Sun-god, who is well versed in all the lores of study, who

[1] Seems to be a reference to an *antaraśloka* or Kārikā perhaps lost at this point in the Ms.

should value glory as superior to all else, who bears such a fair name and is a king sharing the throne of Indra, the King of heaven. That such a person should commit such a misdeed would indeed apparently be most unjustified as expressed by the great sage himself (the dead boy's father). All this has been very beautifully revealed there in the poem itself. A few verses only are cited below:

Highly trained as he was in the art of archery,
By a deftness of hand he could fearlessly shoot
Into mouths of tigers pouncing upon him from their dens
Like so many branches of blossomed **'āsana'** *tree*
Blown down by the gale; and turn
Their open mouths into quivers for his arrows.[1] (25)

Though the peacock sprang close to his horse,
He wouldn't shoot it with its lovely plumes
As he remembered his beloved's loose hair
With broken wreaths afar during amours.[2] (26)

That archer, so mighty as the king of gods,
Seeing its mate curling up into the body
Of the deer against which he took aim,
Withdrew his arrow in great pity
Though it was about to be shot,
Being fully drawn up to his ear
As he was himself a lover still.[3] (27)

and so on. In the descriptions, each containing a delightful and varied fancy, we get a full picture of the king's engrossment in the diverse forms of hunting. Further:—

The king was so fond of the forest
Alone, without his retinue,
On a bed of soft flowers and leaves
With luminous herbs serving as lamps.[4] (28)

The epithet of the King, viz. 'fond of the forest' is an example of artistic epithet. The stay of the king in the forest suggests that he preferred the forest to the palace at night, even with all its comforts of lovely bed in a beautiful room, company of beloved and

[1] Raghuvaṁśa, IX. 63. [2] Op. cit. IX. 67. [3] Op. cit. IX. 57.
[4] Op. cit. IX. 70.

wine party, etc. This indeed adds to the charm of his present interest in hunting. The singular number in the word 'triyāmā' (lit. three-watched') for the night shows that he did not feel it to be dragging long; on the other hand, he felt it to pass in a short while as it were. So it is an example of artistic use of 'number'. There is also the beauty of significant name instanced in this very usage. The result is the suggestion that the darkness was so dense that it shut out all possibility of any other engagement more delightful, and acted as a hindrance to all else. That is why even the predicate 'passed' is significant with beauty. It suggests that relaxing in bed, he overcame his fatigue: and appreciated how sleep acts as a balm on the limbs only after hard physical exercise. We might take also another verse in this context:—

When the king was thus free from other cares
With the burden of state resting on ministers,
Hunting attracted him as a sly damsel
Adding to his zest by repeated acts.[1] (29)

Here we have a beautiful artistic use in the verb 'attracted'. It suggests that hunting made him averse to all other duties by its extreme attraction. Then comes the verse:—

On his horse, foaming in fatigue,
Once he reached the river Tamasā,
Full of ascetics engaged in ablutions,
In hot pursuit of a spotted deer
In the wild, unseen by his men.[2] (30)

The epithet 'full of ascetics' is full of artistic significance. Though the king was seeing with his own eye several ascetics engaged in religious austerities on the Tamasā river, how he shot his arrow in the direction from which he heard a sound without any hesitation or second thought is rather astounding. This idea is suggested by the said epithet. In accordance with the adage,

"*Even the learned tread a wrong path*
When blinded by a fit of passion".[3]

that such great personalities also can tread wrong paths with their eye of discrimination blinded by the overwhelming darkness of

[1] Op. cit. IX. 69. [2] Op. cit. IX. 72. [3] Op. cit. IX. 74.

uncontrolled passion rising to a high pitch, is also implied indirectly by this very epithet. And, of course, it also serves to promote the later development in the story itself. Later we read (about the curse of the sage):—

Like me, you too will die in old age
Only by grief on a son's account.[1] (31)

Being so cursed by the very old and dying sage, Daśaratha replies:—

This curse, O sage, is like a blessing in my case,
Denied the sight of a son's lovely lotus-face!
Though fire lit by faggots burns down
The earth to be tilled, it assists
In making it still more fertile.[2] (32)

The significance of some expressions here may be indicated:— The expression 'curse' suggests the king's acceptance of it as a proper punishment for his grave misdeed. But the expression 'like a blessing' underscores that the blessing is something which is most unreasonable or unexpected in the circumstances. The expression 'O sage' shows how he is by nature so compassionate, whatever be the tragedy coming to his notice. We might interpret this in another way too:—The juxtaposition of the words 'curse' and 'venerable sage' suggests that though, normally, the two traits, viz cursing and blessing, are diametrically opposed to each other like fire and water, their simultaneous co-existence in this person is rendered possible only on account of his extraordinary good nature. 'As I haven't had the pleasure of seeing the lotus-face of a son so long, as the fruit of this blessing indeed, now I am bound to have that joy, very much longed for, of a son's birth, a joy which I consider to be the fulfilment of a supreme craving in my life'. We shall put an end now to this incidental digression.

Another type of this very beauty of episode is explained in the following:—

When integrated with the beauty of the plot, even the conventional themes, that come to be described in court-epics and

[1] Op. cit. IX. 79. [2] Op. cit. IX. 80.

so forth conforming to set patterns, attain a novel artistic beauty. (9)

Novel artistic beauty is attained even when the conventional themes like water-sports are described as an integrated part of a whole pattern supplied by the art of plot-construction.

The substance is this:—Themes or incidents such as water-sports and flower-gathering should also be so described that they come within the general pattern of the plot as a whole, if they have to yield their best aesthetic relish.

We have an example of this in the *Raghuvaṁśa*:—

Then he desired to sport with women
In the waters of the river Sarayū,
Cool in summer, rich with stately swans
Swimming along waves, with floating flowers.[1] (33)

and so forth. The king is so much lost in the delights of water-sport, entailing diverse blandishments of drunken damsels, that he discovers the loss of his armlet only at the end of the sport. This incident becomes helpful later on in providing a link with the next incident of ball-play of the sister of the Nāga king, Kumuda (since she is said to catch the circular ornament falling down in the water, mistaking it to be her own ball thrown up in play). And this artistic connection brings great delight to connoisseurs.

To explain fully:—As the king was engaged in the joyous activities of water-sport like splashing the water with his hands upon the ladies nearby, his armlet slipped down his arm without his noticing it. The daughter of the Nāga king called Kumudvatī caught it as it fell in the water out of curiosity. The king who valued the ornament very highly, arranged for a thorough search of it in the water; but the search ended in vain. The fishermen who were employed in this search brought him news that it must have been taken by Kumuda, the king of the netherworld, living within the waters. At once Kuśa (the son of the destroyer of Rāvaṇa), a great archer that he was, fitted the Garuḍa missile to his bow to be shot against Kumuda. Soon Kumuda was seen in a fluster; and in a bid

[1] Raghuvaṁśa, XVI. 54.

to save himself somehow, he came up to Kuśa and surrendered into his lotus-like hands not only his own sister Kumudvatī but also the armlet lost. Some of the beautiful verses in this connection are cited below:—

I know indeed you are the son-prototype
of Lord Viṣṇu who assumed a form human
For fulfilling his divine mission.
Hence you are truly adorable to me.
How dare I cause any vexation to you? (34)

This girl at play had sent up her ball
Giving it a gentle stroke with her hand;
When she saw falling from above, thy armlet
Glittering so like a falling star,
And seized by great curiosity,
She caught it in her hand. (35)

May this ornament be reunited
With thy massive arm, reaching thy knee,
Scarred by the bowstring's brushings often
And like the bolt ensuring the earth's safety! (36)

I pray, don't refuse to accept
Kumudvatī too, this young sister of mine,
Who desires to atone for her guilt
By services rendered at thy feet.[1] (37)

In this statement of the Nāga king we have several types of artistic beauty combined:—In the first verse, the name 'Viṣṇu' is full of beauty associated with a significant name. The special nature of the speaker here, viz., his being a Nāga or serpent, suggests that even Lord Viṣṇu is fond of a Nāga only called Ananta who is the bearer of the weight of the universe and whom he allows to serve him by coiling up into a soft couch, and by carrying out all his commands. The pronoun "*so'haṁ*" too is richly significant. and partakes of 'beauty of concealment'. It suggests that he is the same one who is well known to the king as a denizen in his realm for a long time. The word 'how' carries its own beauty of expression. It reassures the king of the Nāga's firm loyalty and removes

[1] Raghuvaṁśa, XVI. 82-85.

effectively any doubt regarding misdeed on his part, since he is completely under the restraint imposed by his obedience to the king.

In the second verse, the simile adduced of the ominously falling star from above suggests that the halo of glittering light surrounding the armlet and illumining all quarters was so astounding that it brought sudden fear and doubt even in grown-ups like Kumuda.

In the third verse, the demonstrative pronoun '*tadetad*' suggests that 'like the jewel *Kaustubha* adorning the chest of your father, this armlet of victory too formed an inseparable ornament'. The metaphor of 'the bolt ensuring the earth's safety' suggests that the king has effectively relieved the entire earth from all distress and the arm of such a person certainly deserves to be adorned by all means. The phrase 'by services rendered at thy feet' is suggestive of the fact that she hopes to attain the rare privilege of holding his hand in marriage by virtue of the merit she gains by rendering service at his feet. The adjective 'young' suggests how she has suddenly come under the overwhelming influence of love for him because of her stepping into youth. All these converge to justify the prayer—'Don't refuse to accept'. It implies; 'You are bound to concede our prayer since you are left with no other go'.

In the next incident of the story also, when the poet says—

Kumudvatī got a son, Atithi by name,
From Kuśa, the scion of Kakutstha,[1] (38)

we can clearly see how the earlier incident of water-sport is connected with later events like this organically. Similarly, the earlier description of summer in the same canto is very well connected with this inasmuch as it prepares the ground for water-sports. Such descriptions as:—

Then came summer to teach as it were
Fair ladies how they should dress
With upper garments laced with gems,
With necklaces dangling about their breasts,
And silk so fine as to be blown away by breath![2] (39)

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[1] Op. cit. XVII. 1. [2] Op. cit. XVI. 43.

serve no other purpose except adding to the varied interest of the story (by providing a proper motivation). Though in the whole work, this forms but an incidental episode, it is seen to serve the purpose of gathering different loose threads of the story into a whole. Other illustrations in the art of episode-construction may be imagined by the readers themselves.

Descriptions of water-sports etc. should not only have a contextual beauty of their own, but should also be vitally connected with the plot as a whole to delight the readers most. (40)

This is a mnemonic verse.

Now, another type of this beauty of episode is explained:—

Another type of beauty in respect of Acts etc. is instanced when the beauty is so exclusive to an Act that it cannot be attained by any other Act, either preceding or following, in the play and the Act thus serves as a touchstone in its own way of the ruling sentiment in the play. (10)

The beauty relating to an Act in a play or a canto in an epic—both being *prakaraṇas* or parts of a whole structure—is also unique or exclusively singular. In such a well devised act or canto, we observe as it were the exclusive quality of an extraordinary touchstone testing the delightful flow of the vital ruling sentiment as if it were gold brought to be tested; i.e. the quality of revealing the purity or otherwise of sentiment like the touchstone that of gold from the lines imprinted. And it is a singular quality which cannot be found in other acts of the same play, earlier or later.

The purport of the whole is this:—Not all acts are equally beautiful; only some unique ones will serve as a sporting-ground for the essence of the ruling sentiment; and the artistic beauty of that act alone strikes us most. Its artistic excellence will be such that it cannot be imitated or repeated in any other act, earlier or later, even of the same play.

As an example of this, we might take the Act in *Vikramorvaśī* wherein the hero appears as a mad man:—

We find therein a singularly unique aesthetic appeal which enraptures the hearts of connoisseurs; an appeal due to the exquisite

heightening of the ruling sentiment of love-in-separation by the poet's rich accumulation of all the sweet antecedents and ensuants exclusive to that *rasa*. Thus, in the beginning of that Act itself, we read:—

KING (in frenzy) — O villain, stop! stop! Where are you going, carrying away my beloved? (Seeing) What? Jumping into the sky from the mountain peak, is he shooting arrows at me? (Observing carefully, in tears) Alas, how I am deceived!—

This is only a new rain-cloud,
Not an armed demon proud;
This is a rainbow just stretched out
And not at all the demon's bow;
This, again, is a heavy downpour of rain
And not a shower of arrows shot;
This is lightning, bright like a line of gold
On the touchstone, not my dear Urvaśī.[1] (41)

The above outburst reveals the mad frenzy of the king in love. It appears to him that he could well withstand and counter even the proud attack from a demon fully armoured and twanging his big bow, but he is powerless against the attack of the new cloud; that even a volley of sharp arrows would not pierce into his heart so painfully as this downpour of rain. 'Even a fleeting lightning in the sky which vanishes the moment it is seen, possesses some steadiness for a split second allowing its sight; but in the case of my beloved, even such a momentary steadiness of the lightning has become unimaginable. What am I to do?' This inner purport of the king is suggested by the passage taken as a whole. In this connection, the verses already cited and commented upon, namely,

(*i*) *May be in her anger she is invisible by her magic*..[2]

(*ii*) *Should my beloved touch the earth with her feet*..[3]

(*iii*) *Frowning with its waves as with brows*..[4]

and so forth should also be read and appreciated.

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[1] Vikramorvaśīya, IV. 1.

[2] Op. cit. IV. 2; See ante, under III. 7, p. 425.

[3] Op. cit. IV. 6; See ante, under III. 7, p. 425.

[4] Op. cit. IV. 28; See ante, under III. 11, p. 435.

As another example, we might cite the episode of the arm-fight between Arjuna and Śiva in the *Kirātārjunīya*. There also we observe that Arjuna displays his limitless valour, which is his sole support in the matchless fight with such an adversary when his heart is delighted at the unique opportunity that has come his way for exhibiting the natural and abounding strength of his arms, though he does not have any armour and such other equipments to protect his person. And it leads the sentiment of heroism to a climax. That is to say, the connoisseurs might ignore everything else in view of it. Another clear source of poetic appeal therein is the incident invented by the poet that Lord Parameśvara himself was thrown up high in the sky to dangle about in space by a mere human sage with the strength of his arms exclusively. Other examples should be imagined along these lines.

A still another form of episodal beauty is now explained:—

When the inventiveness of the poet in devising some other incident also ultimately contributes to add significance to the total plot, it should be regarded as another type of beauty of episode. (11)

Another type of beauty in episode is seen when even a small incident, apparently independent, is so invented by the poet that it ultimately contributes significance to the plot as a whole. It will be appealing by its construction as a pleasant counterpart. The main plot also becomes appealing by such a complexity introduced by the minor incident or episode.

An example is had in the sixth Act of the *Mudrārākṣasa;* We might take the incident of the man there entering with a rope in hand at the beginning of the Act itself. This episode lasts just for a while in the Act, i.e. is in the nature of only a minor incident. That man is in fact a secret agent employed by Kauṭilya who is a peerless expert in the game of diplomacy, and is himself extremely clever. Though he sees Rākṣasa, wild with discomfiture due to the incident of the broken seal earlier and deserted by his master, now walking in the old dilapidated garden, sword in hand, he pretends that he does not notice him. And he sets out to commit suicide by pulling the noose around his own neck. Then Rākṣasa is overcome by

curiosity and pity at this spectacle and enquires of him gently as follows:—

"O good man, what is all this?"
The man's reply is:—

"Ah, why do you cause hindrance to my attempt at suicide which is the only panacea for my extreme misery?"

But being forced again and again by Rākṣasa, he narrates the circumstances leading to his attempt at suicide as follows:—

"My bosom friend, Viṣṇudāsa, is on the point of burning himself up in fire because he is unable to endure the dire calamity about to overtake his dearest friend Candanadāsa, the noble and heroic head of the guild of gem-merchants, who is being led to the ground of execution. I too, like him, unable to bear this sorrow of a friend's loss, am trying to end myself now."

There is no need to quote more. The story of the man is so effective that even Rākṣasa, who deemed himself an expert in the very complex and confusing art of diplomacy, is easily deluded and made to feel the agony of a friend's death for his sake that he then and there sets out to free the body of Candandāsa by sacrificing his own body as exchange. A passage may be cited in this context too:—

All glory to Cāṇakya's policy-rope
Strong with six expedient-strands
With noose in the form of stratagems
And spread out to catch the foe![1] (42)

The metaphor employed above by the man with significant epithets carries the following purport:— 'The merits are the same, the means too are the same, and the art of diplomacy too happens to be the same for one and all; yet only in rare cases, when they are employed by extraordinary diplomats, with great skill, the schemes spread out to catch the hosts of enemies, remaining undisclosed to them all the while and causing them delusion, however well-knowing they might be. That is why all glory to such rope-like policy!' Then furtheron:—

[1] Mudrārākṣasa, VI. 4.

RĀKṢASA:— O good man, what is the reason for your friend's attempt to burn himself up in fire?

Is he ailing from great diseases
Beyond the reach of medications?

THE MAN:— O noble one, no, no, not that.

RĀKṢASA:— *Or was he ousted by the ruler's wrath*
Strong as fire, deadly as poison?

THE MAN:— May the evil be averted! May the evil be averted! In Candragupta's realm, there is no room for misdeeds!

RĀKṢASA:— *Or did he love a woman beyond his reach?*

THE MAN:— (Closing his ears) May the evil be averted! He is beyond any such bad manners.

RĀKṢASA:— *Has a friend's death turned poison to him,*
as to you?[1] (43)

THE MAN:— That is it.

In the above, the plural in 'great diseases' illustrates the significant usage of number. 'Strong as fire, deadly as poison' illustrate the significant use of epithets. All this goes to reinforce the main point that though Candanadāsa has committed such a treachery against the king and is now stationed in the place of execution, he is not prepared to surrender the wife of Rākṣasa, though pressed to do so by the king; and that consequently he will be executed. The pronoun 'to him' suggests the extraordinarily noble and sacrificing nature of Candanadāsa who is to suffer only on account of these good qualities of his. The expression 'like you' suggests the eagerness on the man's part to commit suicide by collecting the various means required in a great hurry. In all these different ways, the main idea meant to be indicated gets a new illumination and a new embellishment as it were. In the same way, other illustrations too can be selected from the same play and appreciated by the readers. The *denouement* of the main plot too is slyly revealed in the statement of Rākṣasa, namely,

"It isn't right to allow my friend to die;
I shall ransom my own body for his release!"[2]

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[1] Mudrārākṣasa, VI. 16. [2] Loc. cit. VI. 21d.

and again more fully in the next scene where Rākṣasa says:—

> "*Put that victim's garland, presaging death*
> *Around my neck (in place of that innocent one)!*"[1]

The author explains now another form of the same episodal beauty:—

> **When actors, expert in the art of pleasing the audience, are seen to play the role of an audience themselves on the stage with other actors performing, (12)**
>
> **such a play-episode within a play-episode may be regarded as illustrating a literary art which beautifies the entire drama exquisitely. (13)**

That will enrich the essential artistic beauty of the whole play, 'when we have a play-episode within a play-episode'. In other words, such an example may be had but rarely in a drama constructed by a playwright with abounding inventive genius; and is not easily to be found everywhere. Such a playlet will be found encased within an Act of the play proper; we might also take it to mean that the proper name of such an emboxed play-episode is *garbhāṅka.* It exhibits other actors performing on a stage within a stage. And the actors too will be such as are expert in delighting the hearts of the audience even when they are playing the passive role of the audience on the stage itself.

The substance of it is:—We have rare examples of a play within a play wherein very expert actors themselves in their own costumes of individual characters adorn the stage as audience witnessing the emboxed play performed by other actors on a stage within that very stage; and that emboxed play too will be so charming as to produce the impression that it embodies the best essence of the main plot itself occurring as it does in its womb. Even though playing the role of audience on the stage, such actors will be adding to the uncommon interest of the real spectators by their clever acting and comments.

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[1] Op. cit. VII. 4d.

We have a good example of this play-within-a-play in the fourth Act of the *Bālarāmāyaṇa*. Here one actor performing the role of Rāvaṇa comes with another actor performing the role of Prahasta and the emboxed play starts with this invocatory song:—

Salutations to god Cupid
With floral darts, the source of love,
Who is mighty over one and all
Though burnt up like a camphor ball![1] (44)

And he then becomes a spectator in a play-within-play which is performed by other actors and which is exquisitely delightful with diverse emotions portrayed by them (at the time of Sītā's *svayaṁvara*). The different shades of feelings evoked in them by his sight are very well performed by the companions of Sītā. And all this adds to the delight of spectators in a measure greater than even what they wished for. And the beauties of all the concerned passages should be noted from the play itself and appreciated by the readers. The playwright also has declared therein this special beauty attaching to his construction of a play-within-play in these words:—

This play-let 'Sītā-svayaṁvara'
Is designed just to delight you all;
Fit to be drunk by thirsty ears
And seen with unwinking eyes![2] (45)

Another example of this may be had in the seventh Act of the *Uttararāmacarita* wherein the actor playing the role of Rāma and the actor playing the role of Lakṣmaṇa become spectators witnessing another play which goes on the stage:—

"(Behind the curtain) Alas, O my lord, Alas, O Lakṣmaṇa! See how these wild beasts are eager to eat me up, the unfortunate one, all lonely and helpless, and suffering the first pains of labour! O, unfortunate as I am, I shall throw myself down into the river Bhāgīrathī!"[3] (46)

and so forth which is performed by other actors.

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[1] Bālarāmāyaṇa, III. 11. Kuntaka seems to regard the Act within the main Third Act itself as a Fourth Act of the play.

[2] Bālarāmāyaṇa, III. 12. [3] Uttararāmacarita, Act VII.

A still another type of episodal beauty is set forth in the following:—

The art of the dramatic plot should be pleasing by the construction of delightful 'junctures' ('Sandhi's); each of the parts should be organically related to each other, the succeeding one following logically from the preceding one. (14)

It should not be vitiated by any excessive craze for observing rules even when they are inopportune. Only in such cases, the episodes will reveal a unique charm of originality. (15)

The episodes invented by the poet will reveal a novel charm of originality when the different episodes are all organically or coherently connected with one another. Each preceding episode must be intrinsically connected with each succeeding one so that one logically follows from the other and it appears that their relation is vital and essential. The different junctures in the plot like the 'opening' should be so interfused with one another that they appeal to the hearts of spectators. Again, it should be delightful due to the art of plot-construction instanced in the episode on hand.

The sum and substance is this:—In literary works, each preceding part or episode should be connected intimately with each of the succeeding ones. And such a well organised construction involving different junctures (but with an underlying unity) will strike the connoisseurs as manifesting a delightful inventive power at its highest point.

An example for this is found in the play, *Puṣpadūṣitaka*. There, in the first incident, the hero Samudradatta is seen suffering from the unbearable pangs of first separation from his beloved and is without any joy. Without taking leave of his beloved Nandayantī in proper form, he comes to the sea-shore and gives vent to his deep anguish. In the second, we see him returned from his travels and uniting with his beloved in the bower-house at midnight, his face remaining unrecognised (because of the darkness), after silencing the watchman Kuvalaya with a bribe, namely, his own ornamental ring. In the third, we have an account of how Nandayantī (the daughter of Vijayadatta) was put to the misery of banishment (by

her father-in-law) on the suspicion of conjugal infidelity on her part. In the fourth, we have a description of the great merchant Sāgaradatta (the father of the hero Samudradatta and father-in-law of the heroine Nandayantī) repenting, cursing himself as a sinner for banishing an innocent daughter-in-law criminally, especially in her state of advanced pregnancy, and undertaking a religious pilgrimage, when he comes to know the truth of her pure character from the evidence of the ring shown to him by Kuvalaya who visited him on his way back from Mathurā. In the fifth, we get the episode of Kuvalaya conveying the message of Samudradatta's welfare to Nandayantī in the forest who had fortunately found a guardian in the tribal chief there. In the sixth, finally, we have the accounts of the reunions of one and all, brought about in strange circumstances. Thus these diverse threads of incidents are so strung together that they assist in leading, each in its own way, to the intended happy ending of the plot so as to make the whole story very uniquely interesting and delighting.

Or, we might take another example from the *Kumārasambhava*:

The several incidents described therein are: Pārvatī's beauty at the advent of youth, her worshipful service to Śiva, Brahma's suggestion regarding the way in which the defeat of gods at the hands of the unassailable demon Tāraka could be overcome. Though it looked so formidable as crossing an ocean, Cupid, the friend of Spring, attempting to assist Indra's cause by shooting his arrow at Śiva, depending entirely on the strength of Pārvatī's beauty and getting burnt down into ashes by the wonderful fire from Śiva's third eye, the lament of Rati overwhelmed by grief, Pārvatī's observance of austerities, her mind perturbed by this sudden blow (of rebuff), description of the conversation between Śiva and Vijayā (the confidante of Pārvatī) who offered him hospitality, request made to the Mountain King (for the hand of Pārvatī) through sages called *Citra-śikhaṇḍins*, and finally, the wedding of Pārvatī with Śiva whose heart was overwhelmed by his abounding love for her. All these incidents are mutually connected by an intimate and logical relation, the preceding inevitably leading to the succeeding one in an exquisite manner and possessing the highest possible beauty. In the same way, the interconnected beauty of incidents should be appreciated in other works also of

master-poets. In order to emphasise its importance, the author now adds the negative condition also that 'it should not be vitiated by any excessive craze for observing rules even when they are inopportune.' Such a construction of incidents merely for the sake of rules will not result in poetic beauty. A poet should have the fundamental logical discretion in deciding the total purport of his whole work with each part forming an integral unit interconnected with the others sequentially. That a connection is appropriate is to be decided on the basis of valid means of knowledge such as perception. Logical validity is supplied only by a proper regard to the general *pramāṇas* or instruments of empirical knowledge. A disregard of these results in the craze for observing theoretical rules for drama etc. as enunciated by Bharata for their own sake; this will lead to construction of incidents (*sandhyaṅgas* etc.) which are not integral to the story.

An example of such a bad construction of episodes is found in the second Act of the *Veṇīsaṁhāra* at the juncture of '*pratimukha*' (or the juncture that immediately follows the 'opening'):—There, Duryodhana is shown as suspecting the fidelity of his queen Bhānumatī when he overhears the incident of her dream. The time is such that a great battle is raging in the field outside with redoubtable enemies, the great Bhīṣma has fallen and is lying on a bed of arrows; Duryodhana's son, brother, kinsmen and friends have all been slain. At such a time, for a great hero like Duryodhana full of self-esteem, even a mere passionless presence (in the harem) would be improper. How much more so, if his indulgence in amours is depicted? That too, when his amours with the queen are depicted as if she were a prostitute? Again, his suspicion of her infidelity without a proper attempt to understand her real mind—all this is extremely inappropriate and deserves only condemnation.

We have a similar defect in the *Śiśupālavadha* too, when we get a detailed description of Dvārakā in the course of the description of Kṛṣṇa who has actually set out towards Indraprastha!

The work of a poet embodying episodes with propriety and beauty gains in splendour just like a necklace with beauty of precious gems. (47)

The learned regard the episode as the delicious essence of

rasa *as it were when it becomes the sole cause for the story's taking diverse interesting turns.* (48)

These two are mnemonic verses.

Having thus explained beauty of episode in its various forms, the author takes up for treatment now the beauty of whole works:—

When there is a departure from the enriched 'rasas' of the source-book and a new delightful 'rasa' is delineated by the poet at the conclusion of his work, (16)

even when the same theme is adapted with all its graces illumined from the beginning,

so that the delight of the readers is ensured, we should regard it as beauty of a whole work. (17)

That will be regarded as the beauty of a whole literary work such as drama or epic, when we find a new conclusion delightful because of a different *rasa* or sentiment; i.e. a sentiment different from the *rasas* like the erotic occurring in the original source-books, though the body of the story remains the same as that in the original endowed with all the original graces of the form, content and construction. The object of such a variation is to bring delight to readers like princes who are to be educated (indirectly) through literature.

The substance of it is:—The story selected for his work from the original sourcebook might be ending in any particular note or *rasa:* The poet will deliberately abandon it and substitute it with another *rasa* which is calculated to yield greater delight to cultured readers and thus secures for his whole work a new beauty all its own.

An example is had in the play, *Veṇīsaṁhāra.* Its story is based on the original epic, viz., *Mahābhārata* whose ultimate *rasa* is tranquillity (*śānta*) since it dwells at length on the futility of mundane life which is largely beset with endless desires devouring all other interests or attitudes. The playwright has expunged this *Śāntarasa* in the conclusion of his own work and has substituted in its place the heroic sentiment (*vīra*) along with supreme wonderment (*adbhuta*) which suit the story of Pāṇḍavas much better. He so effects

the innovation that the entire lot of their enemies lies slain on the battle-field, and Dharmarāja, the champion of undiluted royal duty, is made to be attended with triumphant sucess at the end. This novel conclusion partakes of beauty in respect of the work as a whole and provides infinite delight to cultured readers. They will indeed think along these lines:—'Though victimised by so many untoward calamities, they (Pāṇḍavas) could still overthrow their enemies by dint of the steadily increased strength of their side and could ultimately win royal glory.' Such thoughts will train them to persevere even in times of distress and maintain an attitude of heroic courage.

Or again, we might take the example of *Uttararāmacarita*. The original Rāmāyaṇa story concludes with the primary sentiment of *karuṇa* or pathos depicting the descent of Sītā into the Nether-world, overwhelmed by the deadly pangs of separation (from her dear husband), and King Rāma along with his brother (Lakṣmaṇa) falls into the river; in the play, however, it is completely altered and the ending is one of reunion of the loving Sītā with her lord giving rise to the sentiment of love-in-union; it is further enhanced by the feast for the eye of Rāma in witnessing the valour of (his son) Lava, proficient in all the divine missiles. Thus the concluding sentiment of love-in-union in this play gains in aesthetic appeal and extracts admiration from cultured spectators. In the same way, other instances too should be imagined by the readers themselves.

A delineation of the ultimate success and prosperity of the hero, after overcoming all calamities, will contribute to extreme delight in spectators. (49)

Earlier writers themselves have explained how the two epics—*Rāmāyaṇa* and *Mahābhārata*—have *Karuṇa* (pathos) and *Śānta* (tranquillity) respectively as the main sentiment.

Another type of the beauty relating to a whole work is detailed below:—

When a good poet concludes his work with only such a select incident in his original source as promotes the singular prosperity of the hero depicted as an ideal character in all the three worlds,

(18)

with the idea of avoiding the distasteful culmination of the story in the original, it should be regarded as another appealing form of beauty relating to a whole work. (19)

This form of beauty relating to a whole work too will become appealing by varied incidents depicted. A good poet is one who is expert in the canons of propriety and composes actively under their influence. He will conclude his literary work such as epic in the way mentioned above. The term 'conclude' signifies not merely ending, but adding a proper justification to the ending given. 'A select incident in his original' conveys the idea that he should select only the one suited to his poetic purpose from a number of incidents narrated in the original. The poetic purpose is none other than depicting the extraordinary achievement of the hero as an ideal character in the whole universe. The reason why such selection is made is the avoidance of distaste associated with the sequentially following incident in the original source-book.

The purport is this:—A master-poet might begin his work with the story as found in the original sources of the epics; but he should be alert in ending his work only with such an incident in the original as will promote the extraordinary glory of the peerless hero, admired in wonder by all the three worlds, and he should avoid the revolting conclusion that might occur in the original. Such an innovation will surely endow his work with exquisite beauty.

We might cite the example here of the epic *Kirātārjunīya*. The poet's purpose of covering the entire story of the epic (viz, *Mahābhārata*) culminating in the death of Duryodhana and prosperity of Dharmarāja is exhibited in the beginning of the work itself in such lines as the following:—

For equipping himself to destroy the enemies
Arjuna took the king's permission in secret..[1] (50)

Like the sun rising at morn
Overthrowing his darkness-foe:
Let glory attend on thee too,
Set out on the same mission.[2] (51)

[1] Kirātārjunīya, I. 3. [2] Op. cit I. 46.

All the said warriors mighty
Will be destroyed root and branch
By Arjuna when he obtains
The most difficult divine missile![1] (52)

Then Arjuna, the son of Pāṇḍu and the great archer wielding the Gāṇḍīva bow and a god-like warrior, is throughout shown as suffering indignity due to the lost stake in dice, as one whose fire of anger is very much kindled by the numerous insults heaped upon Draupadī, who is then duly initiated into the way of divine missiles by sage Kṛṣṇa Dvaipāyana and who accordingly begins his austerities for the acquisition of divine missiles like Pāśupata. But the finale devised by the poet is the battle of Arjuna with Śiva Himself in the disguise of the king of hunters. In this battle, an opportunity is provided for the display of the peerless valour of Arjuna, the hero, and it reveals a unique significance as intended by the poet.

To explain:—Even before getting the equipment of infiallible divine missiles like Pāśupata, and even when alone, Arjuna is seen entering into a mighty battle with Śiva, the great god. In the course of the arm-fight, we see that even the three-eyed god Śiva is held high physically in Arjuna's arms and thrown up to dangle in mid-air, a state experienced for the first time by the god and which made him filled with wonder, admiration and bewilderment at Arjuna's feat. Such being his greatness (even before his securing divine grace), after he physically meets Śiva face to face and secures divine missiles by His favour, and especially when he is accompanied by the discus-armed god Kṛṣṇa himself as a charioteer who can protect him from every conceivable harm, and what is more, when he is seated in a superbly divine war-chariot and protected all round by armies headed by doughty warriors, even the old war-champion Bhīṣma is defeated (fraudulently) by Arjuna with Śikhaṇḍin in his front. Bhīṣma himself is seen condemning Arjuna as hard-hearted when the sage Vyāsa makes him exclaim—"These are arrows of Arjuna, they are not of Śikhaṇḍin, surely". Arjuna is seen here acting more basely than even a low-born eater of dog-flesh. So also, the incident of cutting down king Bhūriśravas's arm when he was otherwise engaged, in a way unbecoming a hero, is certainly not

[1] Op. cit. III. 22.

creditable in any literary work intended to depict the rise of the heroic sentiment according to canons of propriety. Equally unbecoming is the description that Arjuna beheaded Karṇa, the king of Aṅgas, when he was in the act of lifting up his chariot which had sunk in the mire of the battlefield, though told that shooting at such a time was against accepted rules of warfare. Such inappropriate incidents in the original are omitted rightly by Bhāravi. Other examples of similar poetic innovations can be imagined by the readers.

Only when the impediments in the way of the hero's performance of mighty and spirited feats of valour are removed properly, the character of the hero will shine at its best. (53)

A further type of the beauty of a whole work is set forth below:—

Supposing the even flow of the main story has been broken and its sentiment impaired by the intrusion of some incident whose connection with the main story is almost indiscernible; (20)

the poet might give the incident such a turn that it will become inevitable for the conclusion of the main story and thus maintain the unbroken course of 'rasa' and invest his whole work with a very unique novelty thereby. (21)

Even when there is a story whose main course is obscured by the intrusion of extraneous incidents, its novelty may be ensured in another way. The slackening of interest in the conclusion of the main story due to the impediment of an incident may be overcome by so depicting the incident that it will become an inevitable means for bringing about the desired end. Thus the impediment occurring in the original source might be got over and a smooth flow of the intended sentiment may well be ensured.

The substance of it is this:—An incident which might first appear as an intruding obstacle in the progress of the main story may be given such an artful twist by the poet that the seemingly intruding incident itself will contribute directly in bringing about the intended conclusion and promotes the intended *rasa* to flower out like a lily and attains exquisite charm of originality.

We might cite here the example of *Śiśupālavadha* which is a *māhākāvya* or court-epic. Therein the hero is Vāsudeva who has laid the full responsibility of protecting all the three worlds on his own arm. He first listens to the message of Indra, sent to him through the messenger, viz Nārada, the divine sage, in words beginning with:—

O Vāsudeva, I put before you in public now
the words of message sent by Indra[1]. (54)

and as soon as he listens to it, he flies into a fit of rightful anger against the enemy, Śiśupāla, king of Māhiṣmatī, showing all the feelings associated with anger and decides that his foremost duty is to destroy him in the words:—

'*Be it so, said Vāsudeva*',[2] (55)

and so forth. But this action, settled as his foremost duty, is seen to be apparently ignored by him when he sets out to Indraprastha (to attend Dharmarāja's scarifice instead of marching against the enemy at Māhiṣmatī). This incident curbs down for the time being all progress of the exploitīs of a hero against his enemy. But then, in that very assembly of kings gathered at the Rājasūya sacrifice performed by Dharmarāja, appears Śiśupāla also, the Cedi king, who insults Vāsudeva with terribly unbearable and harsh words, as he cannot tolerate the first honour offered by Dharmarāja to Vāsudeva. (Thus the thread which first took the story in the opposite direction, itself has been pressed into service in an effective way to yield the designed goal).

Again, though the hero is concerned in achieving primarily a single goal, when he is seen to attain incidentally many other equally great fruits, (22)

which add up to make his glory shine very brilliantly, such an assemblage of his great achievements will contribute in another way to the beauty of a work as a whole. (23)

Besides the types of beauty in whole works enumerated already, here is another type to be considered in whole works like plays.

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[1] *Śiśupālavadha*, I. 41a. [2] Op. cit. I. 75b.

The hero may be portrayed as having one sole aim or concern for his activities. But ultimately he is crowned with numerous or infinite achievements, each as great as the one for which he strove, or each of which flows out of the primary achievement itself. This makes him a recipient of boundless glory, a radiant glory which exceeds the limits of the universe itself. And this glory arises from the extraordinary and amazing greatness on the hero's part. The purport of it is this:—Though the hero's mind is completely occupied with achieving one primary goal only, and he achieves that single aspect of his aim, innumerable other good results, for which he did not aim or strive, also come flooding to him by virtue of his own infinite greatness. Such an all-round achievement makes the work reach the very zenith of literary beauty or perfection.

An example is had in the *Nāgānanda*. We find that the hero there, Jīmūtavāhana who is an ideal of compassionate ones, offers his own body and saves not only one *nāga*, namely Śaṅkhacūḍa from the deadly clutches of the inveterate enemy, Garuḍa, but also the whole race of *nāgas*.

Even if we let alone the artistic skill of the poet in devising original incidents or episodes, we find that he can display his unique art even in designating his main plot with a very significant title. (24)

As we have seen, the poet's art is seen in the construction of varied incidents in his work. Even apart from it, there is another way in which he displays his wonderful artistic genius even in the course of naming significantly his play or epic. The proper name itself reveals the abounding inventive power of the poet, since it significantly highlights the most important and interesting aspect of the whole plot itself, serving as the vital essence as it were of the work as a whole. That such skill is indeed amazing is indicated by the word 'even'.

The sum and substance of it is:—There is nothing very amazing in a poet's imparting beauty to his work by his carefully planned construction of appropriate incidents. That even in giving a delightful and richly significant title to it, he displays his great constructive skill is what really leaves us amazed. For example, we might cite

such titles of plays as *Abhijñāna-śākuntala*, *Mudrā-rākṣasa*, *Pratimā-niruddha*, *Māyā-puṣpaka*, *Kṛtyā-rāvaṇa*, *Chalita-rāma*, *Puṣpadūṣitaka*, etc. Such significantly delightful titles given to literary works also appear matchless in so far as they reveal the underlying important threads that go to form a unified connected plot by their interrelation. They do indeed contribute to the work's beauty. But simple and straightforward titles such as *Hayagrīvavadha*, *Śiśupāla-vadha*, *Pāṇḍavābhyudaya*, *Rāmānanda*, and *Rāmacarita* do not sound interesting.

Even when great poets compose different literary works based on an identical theme, they are each seen to possess infinite individual beauty, each possessing distinctness from the others.

(25)

'infinite' means 'unlimited'. Mutual distinctiveness characterises such works though based on one and the same theme. 'The different literary works' in question are plays and so forth. 'Of what nature?', 'Composed on an identical theme as found in the well known source. Such distinctiveness is attained only by great poets because sometimes they will abbreviate what is prolix and expand what is concise in their own individual way. What is more, they will show variation in the matter of embellishing them with figures of speech relating to sound and sense.

The drift is:—Numerous literary works might be composed by several master-poets on one and the same delightful original story; and yet each will have an individuality of its own and will prove equally appealing to connoisseurs, without any trace of mutual correspondence.

We might take for instance the original story of Rāma. On that single theme are based such different literary works as *Rāmābhyudaya*, *Udāttarāghava*, *Vīracarita*, *Bālarāmāyaṇa*, *Kṛtyārāvaṇa*, *Māyā-puṣpaka* etc. They are indeed first-rate works. Though they are all based on an identical theme, they embody a rich flow of varied and individual sentiments, so much so that each word, each sentence and each incident radiates a new glow of originality and fills them with brilliance. Each time, we are attracted by a newly illumined aspect of the hero's superhuman character, and they yield a uniform delight to connoisseurs though read again and

again. Other instances of this also can be imagined by readers on similar lines.

Though the main story may remain common to several literary works, each of them can shine with striking individuality distinctively even like individual animals of the same species. (56)

This is a mnemonic verse.

Whatever works there might be composed by great poets who are able to instruct in new forms of political strategy, they may be taken as embodying literary beauty. (26)

By 'great poets' are meant master-poets whose original genius is peerless. When they write works which impart instruction in fresh ways of political strategy such as *sāma* or gentle negotiation, the works gain in beauty. The purport is this: Whatever be the work of a great poet, it becomes full of absorbing interest only when it embodies a new strategy for success in life, set forth along novel lines.

The example of *Mudrārākṣasa* becomes apt here. The characters therein excel in devising fresh and novel modes of political strategy by their very sharp intelligence. What we have already remarked in connection with the *Tāpasavatsarāja* becomes pertinent here also. The rest also should be imagined along the same lines.

Absence of literary beauty may be found only in bad literature. How can it ever have place in the great works of master-poets, works which are the shining shoots of their immortal glory? (57)

The above is a mnemonic verse.*

HERE ENDS VIRTUALLY CHAPTER IV
AND THE WORK

* The mnemonic verse reads like a fitting conculsion to the work. But since the Ms. does not contain the last leaf with colophon, one cannot be sure that it did not extend further.

I

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